CEYLON NATIONAL MUSEUMS TRANSLATION SERIES

A SURVEY OF SINHALA LITERATURE

(Being an Introduction to a Translation of The Sidat Sangarāva)

by

The Late Hon. James de Alwis

(Member of the Ceylon Legislative Council; and Member of the Ceylon Branch of the Royal Asiatic Society)

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THE

SIDATH SANGARAWA

A

SINGHALESE GRAMMAR.

THE

SIDATH SANGARAWA

A Grammar of the

SINHALESE LANGUAGE

Translated into English,

with

INTRODUCTION, NOTES, AND APPENDICES,

by

JAMES DE ALWIS,

Member of the Ceylon Branch of The Royal Asiatic Society.

"එකංශාස්ත්‍රමයියානොනවිද්‍යාවයාස්ත්‍රනිශ්චයං – Sus'ruta.
Omnes artes, quae ad humanitatem pertinent, habent quoddam commune vinculum, et quasi cognatione quadam inter se continentur"

—Cicero

COLOMBO:
WILLIAM SKEEN, GOVERNMENT PRINTER, CEYLON.

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PREFACE

James de Alwis's Introduction to his English Translation of the Sidatsangarava incorporates a valuable and erudite survey of Sinhala Literature covering the Anuradhapura, Polonnaruva, Dambadeniya, Kotte and Kandy Periods.

This edition of the Sidatsangarava was published in 1851 and it is, at present, one of the rarest books, which is in very high demand. In view of this demand the Department of National Museums has taken the opportunity to produce a lithograph edition of the Introduction for which the Department's acknowledgement is due to the Government Printer.

I may mention here that some of Mr. de Alwis's views on Sinhalese Literature are yet of interest and the results of his researches can still throw fresh light on many fields of Sinhala Culture.

This publication is of unique significance in the literary history of Ceylon because of the impetus it gave to oriental learning, quite accidentally, through its comments of Mihiripenne's criticism of Gaṅgārohaṇa Varnanāva. Mihiripenne had pointed out certain metrical blemishes occurring in the line "සසර සරණ සවි සත් දම්" in the opening stanzas of the Gaṅgārohaṇa Kavya of Muhandiram Thomas Dissanayake of Matara. In a most convincing manner, as evinced from his arguments recorded in this Introduction, Mr. deAlwis refuted Mihiripenne's criticism as unjustifiable and unwarranted. And it was this bold challenge of Mr. de Alwis that brought about the famous literary controversy, popularly known as the "Savsatdam Vādaya", which originated in 1853. The Savsatdam Vādaya has been acknowledged as the greatest literary controversy that occurred in this country, and eventually it led to a renaissance of Sinhala literature and oriental learning in the late nineteenth century, besides contributing immensely to the development of the flexible prose style in modern Sinhala.

As regards the pagination of this book, I may mention that the Roman Numerals used in the original have been retained.

ANANDA W. P. GURUGE,
Director of National Museums, Ceylon.

Colombo.
28.6.65.

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TO HIS EXCELLENCY

SIR GEORGE WILLIAM ANDERSON, K. C. B.,

GOVERNOR OF CEYLON, ETC. ETC.

SIR,

The constitution of the native society in this Island, the habits and feelings of the Singhalese, their wants and grievances, their domestic and social relations, their traditions and customs, and their all-concentrating religion, are very imperfectly known; and these, which constitute their national character, can be understood but little, without a competent knowledge of the medium through which they are perpetuated—*the Singhalese* or *Elu* language. This, I conceive, is the reason which has rendered an acquaintance with the native languages a *sine quâ non* in the requisite qualifications of those who enter the public service of this Island.

However stringent the rule referred to, I may perhaps be permitted to state, the practice has nevertheless been very lax. Such a state of things, it is presumed, can neither be advantageous to those who govern, nor at all beneficial to the governed.

During the proceedings in one of the state prosecutions in 1848, it was elicited in evidence, that there were, in this comparatively small Island, many natives who had never seen an Englishman. This, doubtless, is to the people a source of regret, and may, under peculiar circumstances, prove to be a serious grievance: but how much greater must be the vexation and annoyance to thousands to know, that the majority of those whom they *do* see, and with whom they hold official intercourse, do not understand the Singhalese, and cannot correctly interpret the language of their complaints, or the expression of their grievances?—and how often, indeed, does an ignorance of the native character, the habits and feelings of the people (all which spring as it were from their language), induce Europeans to act in a manner hostile to the general interests of this Island?

To encourage therefore the study of Singhalese, amongst at least the European portion of the inhabitants of Ceylon, will not only be, it is confidently hoped, one of Your Excellency's first endeavours; but, it is respectfully submitted, becomes a duty which cannot perhaps be too strongly impressed upon your attention.

Under such circumstances, the following work, perhaps the first of the kind that has emanated from a native, and which has for its end the dissemination of the Singhalese language amongst Europeans, is inscribed to Your Excellency: and if, by the authority of your official position in this Island, the weight of your name, and the influence of

those distinguished merits which have placed Your Excellency over the Government of Ceylon at a critical period of its political history, any additional support be derived from the public; it will add not a little to the deep sense of the obligations which the translator already feels, at being permitted, consistently with ancient usage, to dedicate this Grammar of the Singhalese language to the Ruler of the Island in the person of Your Excellency—

And to subscribe himself,

With due deference,

SIR,

Your Excellency's

Very obedient and humble Servant,

JAMES ALWIS.

Silver Smith Street.
June 18, 1851.

INTRODUCTION.*

FEW studies have more attraction, excite greater curiosity, or are more instructive, than that of languages. Whether we pursue it with a view to philosophic comparison of different tongues, with the object of throwing light on man's social progress, or with the design of ascertaining the changes which one single language has undergone in progressing through a vista of ages, the interest which attaches to it is equally great.

Led by curiosity, or invited by the allurements of science, Europeans have, during the past half-century, devoted not a little of their time to the task of unlocking the rich stores of Oriental literature. Not only those whose lot has been cast in the far East, but those also who have never rounded the Cape, have made Oriental languages the subject of deep study. England, Germany, and France have each rivalled Hindostan: whilst a Jones, a Colebrooke, a Wilson, a Wilkins, an Adelung, a Bopp, a Burnout, and other deservedly celebrated scholars, have, by their thorough researches into Oriental literature, cast into dim shade a *Kalidàsha*, a *Panninni*, a *Cattyana*, and a *Yopadewa*, in India; and, in our own country, a *Totagamuwa*, and a *Weedāgama*.

Apart from the instructions which philological inquiries in general convey, as auxiliaries to the elucidation of science; when extended to *Asiatic* languages, they afford, (from the reflection that the Eastern hemisphere was at one time the seat of the primeval language of the human

* A paper, being "A brief sketch of the history of the Singhalese language," read before the Ceylon Branch of the Royal Asiatic Society on the 13th August, 1850.

species,) matter of additional interest to the student. Not the less engaging or instructive, however, are such studies when they are confined to his *national language*—a language too, which had its origin in the East; for then he feels a zest beyond the interest inherent in the subject.

Reflections such as these have led me to take advantage of the means afforded by the Ceylon Branch of the Royal Asiatic Society, in devoting a portion of my leisure hours to an inquiry, the result of which I hope may not be without interest to the general reader in Ceylon.—That result is "*A brief sketch of the history of the Singhalese language.*"

In entering upon this investigation, I must not omit to premise, that however engaging the subject, the inquiry is not the less tedious, nor are its results perfectly satisfactory. The farther we extend our inquiries, the deeper are we shrouded in the darkness of the fabulous accounts of our forefathers; and, perhaps, of no country is this more true than of Ceylon.

I am sensible that I have, for obvious reasons, entered upon a subject which I know myself unable to discuss to the full extent of my design. Indeed, in the words of Doctor Johnson, this is one of those "works of human industry, which, to begin and finish, is hardly granted to the same man. Yet his labours, though deficient, may be useful, and, with the hope of this inferior praise, he must incite his activity and solace his weariness."

Under such circumstances, our investigations must necessarily partake much of the character of *theories;* in our inquiries probabilities must take the place of *positive facts;* and the authority of eminent scholars can only add weight to our conclusions. More, perhaps, we cannot accomplish; less, indeed, may be expected.

The known history of this Island commences from the period of its invasion by Wijeya, 543 B. C. As the *English* nation and the then (Anglo-Saxon) language were called

after the *Angles,* a leading branch of the Saxons, so the natives of this Island, as well as their language, received the appellation of *Sinhala,* from the *Sinha* (lion) race of kings who commenced to govern Lanka at the period above given. That upon the arrival of Wijeya he found in this Island a native tongue (we say "native" in order to distinguish it from the language which afterwards received the appellation of the invaders) there can exist, perhaps, but little doubt.

With a view, therefore, to ascertain the correctness of the above hypothesis, it is necessary to consider several questions, all which are intimately connected with each other, and which we have reduced to the following order: 1st, Whether the Island itself was inhabited before the æra to which we have alluded? 2ndly, If so, whether the aborigines became totally extinct upon Wijeya's arrival? 3dly, If the language of the conqueror be either purely or in part the basis of the present Singhalese? and, 4thly, Whether the language now denominated the *Singhalese,* was the language of the original inhabitants of Lanka?

To the consideration of each of these questions, we shall now apply ourselves; and

1st, *Whether the Island itself was inhabited before the Wijeyan æra?*

Sir William Jones, the eminent Orientalist, states, that Rama *conquered* Silan, 1810 B. C. If this were so, doubtless this Island was peopled at a very early period of the world. But the evidence relied on by Sir William Jones was, probably, that of the *Ramayana,** an epic poem embodying the Hindu Mythology—a book which is of no authority† except

* *Ramayana,* or The adventures of Rama, is an epic poem in seven books, with notes in the Déva Nagara character. There are several works bearing the same title, and the appellation of Baharatta; but the one written by Valmic is the most esteemed.

† The following occurs in the *Kaviasàkera:* රමායණාවරණ...අංකු
ළුවදෙවුම්මුල්ගුත...කිවුන්බස්කිරත...ගුතුයදෙයගින්දනුවනිය

so far as the matters therein stated are supported by extrinsic testimony. This account is, therefore, only rendered *probable*, by considering the age at which the *Ramayana* was written,* and by coupling that circumstance with the existence of the Island itself to which allusion is made.

There is, however, one reason, and, we confess, a strong one, to induce us to believe that this Island was inhabited, if not at the time to which the *Ramayana* refers, at a later period—at all events before the arrival in it of Wijeya, 543 B. C. Situated at no great distance from the *Indian* Peninsula, probably joined to it by an isthmus which has been washed away; and invited by the advantages which it possessed, amongst which were its Elephants and Pearls, not to mention the fertility of its soil, the salubrity of its climate, and the richness of its natural productions; it is but reasonable to suppose that the Indians (unquestionably a very ancient race of people) had settled in Ceylon before the period referred to; if indeed their settlement was not coeval with their occupation of India.

The same eminent scholar to whom we have already referred, in his Essay "On the history, Civil and Natural, the antiquities, arts, sciences and literature of the borderers, mountaineers, and islanders of Asia," states the result of his valuable investigations in the following terms:

"We come back to the Indian islands and hasten to those which lie to the south-east of *Silan* or *Taprobane;* for Silan itself, as we know from the language, letters, religion, and old monuments of its various inhabitants, was peopled by the *Hindu* race, and formerly, perhaps, extended much farthe to the west and south, so as to include *Lanca* or the *Equinoctial point of the Indian Astronomers.*" †

වන. *O wise! know ye that all vain talk, including the nonsense of the Ramayana and Bàratha is compounded of two ingredients.*

* The precise date is perhaps not known; according to native chronicles it was composed 2387 B. C., but at all events before the Wijeyan æra.

† Sir W. Jones's works, vol. I. p. 120.

Our own history of the Island, though presenting a void before the arrival of Wijeya, and also enveloped in the clouds of fable, may yet be relied upon as to the naked fact that "Lanka was *conquered* by Wijeya" at the date above given, if not at a considerably subsequent period.*

That erudite Pali scholar, the Hon'ble G. Turnour Esq. of the Ceylon Civil Service, in his Introduction to the Mahawanso, p. xliv. in referring to a period immediately preceding the epoch above given, says—

"It would appear that the prevailing religion in Lanka, at that period, was the Demon or Yakko worship. Budhists have thence thought it proper to represent that *the inhabitants* were Yakhos or Demons themselves, and possessed of supernatural powers. Divested of the false colouring which is imparted to the whole of the early portion of the history of Lanka in the *Mahawanso,* by this fiction, the facts embodied in the narrative are perfectly consistent, and sustained by external evidence, as well as by surviving remnants of antiquity. No train of events can possibly bear a greater semblance of probability than that Wijeyo, at his landing, should have connected himself with the daughter of some Provincial Chieftain or Prince; by whose means he succeeded in overcoming the ruling powers of this Island;—and that he should have repudiated her, and allied himself with the Sovereigns of Southern India, after his power was fully established in the Island."

The following passage from Major Forbes' "Eleven years in Ceylon," throws still further light on this subject. He says (see vol. II. p. 83), "To brighten the fame or palliate the aggressions of a conqueror, whose race gave a new name

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* We are fully impressed with the belief, almost amounting to a conviction in our minds, that the date of Wijeyo's arrival in Lanka "is *antedated* by a considerable term, for the purpose of supporting a pretended revelation or command of Budha."—*Vide* Turnour's reasons for this belief in his *Introduction to the Mahawanso,* p. xliii.

to Lanka, the Cinghalese have denounced the yakkos whom he attacked as identical with demons which they worshipped. These writers, however, do not conceal the fact, that, in the contentions for sovereign power that arose amongst the immediate successors of Vijeya, the assistance of the yakkos was eagerly sought for and duly rewarded."

Hence it will be perceived, that nearly all the writers on the early history of Ceylon are agreed, that this Island was inhabited before the Wijeyan æra.*

* If these pages were intended solely for the European, it would indeed seem highly preposterous to notice here a very strong belief entertained by the majority of the Budhist Schoolmen, out of respect for every thing which has emanated from their forefathers, 'that the Yakhos, to whom we have alluded, were no other than *demons*.' But, since it is hoped that our labours may prove as acceptable to the Native as to the European, the following remarks, exclusively intended for the former, may not be out of place here.

It is then said by the natives, that these inhabitants were yakhos or devils. Now, the authority for such a belief is not contained in any Budhistical Scriptures, (in which case we could not legitimately confute the doctrine without establishing the unsoundness of their faith), but is to be found in the native historical records.

Mahanámo, the compiler of the Mahawanso says, (see Turnour's translation), that on the arrival of Wijeya, Lanka was the abode of *Yakhos* or *devils*. Now, assuming this to be his opinion,—for we cannot of course receive it as a *fact*—let us inquire if he be borne out in that opinion by the circumstances related of these *Yakhos*.

We may, in the first place, refer our readers to the absurdity involved in the considerations—'that one of the Yakhos, (supposing them a race other than *human*,) could by her connexion with Wijeya bear him children, a son, *Jiwahatto*, and a daughter, *Disala*'—that 'the last was married to the former'—that 'they settled in the neighbourhood of mount Sumanta' (Adam's Peak), 'became numerous by their sons and daughters'—'were under the protection of Wijeya'—'and retained the attributes of the Yakhos.' Further, could they have been 'inhuman beings' in whose 'vestments Wijeya and his followers dressed themselves'? Still supposing that they were 'inhuman invisible beings' (according to the historian), how, we inquire, came one of their number, *Kuâne*, to be 'so *terrified* as to implore of Wijeya that her life might be spared'? 'to render unto him the favors of her sex'? and to 'partake of the residue of the meal bestowed on her by the Prince'? Even a Budhist, dispassionately considering the subject, must admit that it is impossible, consistently with the doctrines of the creed common to him and the historian, to believe that Kuâne, who was a Yakkinni, and therefore was invisible and possessed of supernatural powers, was *terrified*; or, that a 'Yakkinni named Chetiya (the widow of Jutindaro a Yakho), seeing Mahindo approach from behind *lost her presence of mind through fear*,' unless he be prepared to divest the *Yakkinni* in either case of the spiritual character given her by the historian. We say it is impossible to believe that these were *Yakkos*, because, apart from other facts, "*the fear*" attributed to two of them, as above shewn, proves them to have been *human beings*. For, in the creed of the Budhist, *a Yakho has no fear*. Without multiplying authorities upon a matter on which we apprehend no difference of opinion, we may give the following passage from the *Oomandawa*.

The Pandit (Mahusada) then inquired of those who were there assembled, 'are mother's hearts tender towards children? Is the mother she who has the child in her arms? or is it she who has let go her hands?' They replied, 'Lord, we do not know.' He then said, 'Thou art a she-demon (Yakkinni), thou hast taken the boy for the purpose of eating him.' She inquired 'Lord, how hast thou known the fact?' He replied, 'Because thou dost not wink—thou art *fearless*—and possessest no affections: for these reasons do I know it'—and inquired of her, 'What art thou?' She answered, 'Lord, I am a Yakkinni.' 'Why hast thou seized (the child)?' inquired the Pandit. 'For the purpose of eating him, my Lord'—confessed the Yakkinni.

* 'Rhaksho'—is another term for *Yaksha*, derived from ශාස්ත්‍ර 'to worship;' although some writers derive the name from රක්ෂ 'to eat.'

Without dwelling farther upon this part of the subject, to shew that the facts related of these Yakhos indubitably prove them to have been no spiritual beings; we may, in addition to the testimony contained upon this point in the several passages already selected from Turnour and Forbes, refer our readers to the opinion of the Rev. B. Clough (*vide* his Dictionary, vol. II. p. 2), who says, "By these sanguinary demons we are unquestionably to understand the ancient Hindoo inhabitants, who first peopled the Island from the nearest shores of the Indian peninsula, and who professed the Brahminical religion, the cruel practices, and sacrificial rites of which, were sufficient to entail upon them the stigma of *Rhakshos** from a Teacher who held the effusion of blood in perfect abhorrence."

The character of the *Yakhos* thus ascertained, we turn next to inquire

2ndly, *Whether they became totally extinct upon Wijeyo's arrival?*

"Wijeyo left the Yakho city, and after the arrival of a Princess, Kuàni is said to have exclaimed, 'On thy account, having murdered Yakhos, I dread these Yakhos: now *I am discarded* by both parties, whither can I betake myself!' She, in the character of an *inhuman* being wandered to that very city *Lankapura,* of inhuman inhabitants." We next read of the existence of an uncle of this being, who assumed an *inhuman* character; of her murder by a Yakho; and generally of the existence of Yakhos:—"Your mother is murdered: if ye should be seen here they would murder you also; fly quickly."—*Mahawanso.*

At page 63 of the same work occurs the following passage—"A certain Yakinni named Chetiya (the widow of Jutindharo, a Yakho, who was killed in a battle at Siriwattupura), having the form and countenance of a mare, dwelt near the marsh of Tumbaringoinna, at the Dhumarakkho mountain." 442 B. C.

Again at p. 106, "A thero repairing in the direction of the Thuparamo Chetiyo to an edifice of many apartments (built for the Yakho Pamojjo,) halted at the spot where the branch of the Bô tree was afterward planted." 307. B. C.

The latest mention made of these aborigines is in the *Sooloo Raja-Ratna-Cara,* where it is stated, that in the reign of *Maha Sen,* A. D. 275, "A certain tank called *Mini-*

පිසාචි equivalent to පිශාචි, *Sanscrit,* is also a term for *Yaksha.* Hence the language *Paisachi,* said to have been 'spoken by wicked demons.' Mr. Turnour, in his Glossary appended to the Mahawanso, says under the head of "*Yak ha*—the worshippers of these demons are also called Yakkhos and Yakkhinis." If there be for this assertion a more solid foundation than probability, we shall not want much reasoning to convince the Budhist schoolmen of the error of their belief.

giri wewa was formed by the instrumentality of *Yakkos* and men."

Major Forbes upon similar, but weaker evidence, and immediately after alluding to Pandukabayo, who, 437 B. C. permitted his confederates the Yakho chiefs *Kalawelo* and *Chitto* to exercise great authority—the latter of whom, on days of public festivity sat on a throne of equal height with the monarch's, says, "This fact is sufficient evidence that it was necessary to conciliate the Yakho chiefs; that they were still powerful; their followers numerous; and that the race then retained its separate character, although it appears to have merged soon after in a general appellation derived from the *Singha* conquerors."

Hence it is by no means improbable, nor therefore unreasonable, to suppose that the limited number of Wijeyo's followers, by intermarriage with the more favoured (Yakho) natives, became united into one nation, whilst the less favoured betook themselves to the utmost recesses of the jungle, where they settled themselves as a distinct tribe of the *Singhalese,* now known as the Veddas.* For without tracing the Veddas to the descendants of the natural children of Wijeyo, or to a very small portion of the Yakho aborigines of this Island, it is difficult to assign them an origin common with the amalgamated race of the *Singhalese.* History sufficiently proves the comparative civilization which the Yakhos had attained before the general confusion of the Sinha conquerors with the Yakhos, in one common appellation of the *Singhalese;* and the monuments of a very remote date alike testify to the early greatness of the *Singhalese.* If therefore the Veddas were the *entire nation* which

* වැද්ද, *Vedda* means *Archer,* from විදි to shoot with an arrow. The proper form of the word seems to be වැදි—see Grammar. § 57 *b.* It is however, not to be forgotten, that some trace this word to වැද්ද *Jungle,* thence වැද්ද, or වැද්ද 'one of the Jungle'; and think that the difference in the sound of the first letter has arisen from the weakening and abrasion of the sound ව into ව.

we may denominate the *Yakhos*, or a portion of the Sinha conquerors, we should indeed believe—what is contrary to the common course of events in the world, and the experience of ages—that a nation, revelling in the luxuries of comparative civilization, chose by preference a savage life; or that the feelings of an Oriental nation, too much attached to self, were suddenly estranged from their brethren; or that they were altogether cut off from the privileges of an infant state, to the safety of which we have already seen Pandukabayo had deemed it right and politic to 'conciliate them.'* If it be inquired, Wherefore a portion only of the aborigines is traced to the Veddas, and not the whole *èn masse?* our answer is, Because such a supposition will place us in this difficulty, that we must without adequate reason assign *falsehood* to 'the most authentic native historian,' who represents Yakhos as enjoying in common with the followers of Wijeyo, and at comparatively a later period of time, the comforts of civilized life; a state of things inconsistent with the belief that *all* the aborigines were turned out by the conquerors into the woods of Ceylon. Again, to suppose that the Singhalese forms no portion of the aboriginal Yakho inhabitants of Ceylon, is to suppose, first, that our language, the Singhalese, had its origin from the Sinha conquerors, a supposition without foundation, as we shall hereafter see; and secondly, that the conquerors without necessity (for there was none, if they did not amalgamate themselves with the aborogines) abandoned their own, and adopted a foreign tongue, the language of the Veddas. For we learn, upon the authority of the Rev. R. Stott of the Wesleyan Mission, a gentleman who has devoted no small degree of pains to bring a portion of these wild people under the influence of Christian instruction—"that their language

* Vide ante p. xvii. and Mahawanso, p. 66.

is Singhalese, varying but little from that which is spoken in the more civilized districts."*

We shall therefore now turn our attention to the other inquiry:

3dly, *If the language of the conquerors be either purely or in part the basis of the present Singhalese?*

If we suppose that Wijeyo brought with him the *Singhalese* language into Ceylon, it is very probable that he brought over *his own* language. It is then also reasonable to suppose, that remnants of the Singhalese (even if it has since become a dead language in India) must be met with in some parts of the Peninsula; since, almost from the arrival of Wijeyo, frequent intercours ewas carried on by the Singhalese kings with the mother country. But such a supposition is without foundation, because there are no traces whatever left of the former existence of the Singhalese language in continental India; and because also, the record of the correspondence between the Singhalese and Indian kings appears to be in the Pali language.† Again, Wijeya, a prince of Lala (a subdivision of Magadhi), and a relation of Gow'tama Budha, it is but too probable spoke the Maghadhi or Pali.‡ This is also further attested by the fact, that the Pali language was cultivated in this Island at a very early period of its known history, and that Budhism was originally introduced into it by means of doctrines embodied in that language. And although this last hypothesis

* Vide Journal C. B. R. A. Society, p. 100.

† See several instances of this in Mahawanso. The European reader is referred to the "Epitome of the History of Ceylon," published by Mr. Turnour in the Ceylon Almanac for 1833, p. 255.

‡ "Their son Sinhabahu put his own father to death, and established himself in Lanka, a subdivision of Magadha, the capital of which was *Sinhapura,* probably the modern *Singhaya* on the Gunduck river; (*in the vicinity of which the remains of Budhistical edifices are still to be found*); and that his son Wijeyo with seven hundred followers landed in Lanka." —*Turnour's Introduction to the Mahawanso,* p. xliii.

is apparently inconsistent with the fact, that the Singhalese was the medium of regal and official intercourse shortly after the Wijeyan æra, yet, considering the facility with which languages from the same source and of the same genius may be acquired, there seems to be no radical objection to our conclusion, that the language of Wijeya was the Pali; for, on reference to the Mahawanso and other historical records, we frequently find that Brahmins from India, after a short stay in Ceylon, became masters of the Singhalese language. Thus, *Mahinda,* who propounded the doctrines of Budhism in the language of the land, 306 B. C., and a Kalidasha, who wrote beautiful Singhalese rhymes, 515 A. D., are instances of this facility. In farther support of this subject, we may also allude to the facility with which the natives have always learned the Sanscrit and Pali, even after the Singhalese had become the *universal* language of the land. Of this the *Mahawanso* of Mahanama, the *Sarasangraha* of Budha Dàsa, and the works of *Totagamuwa* and a host of others, are sufficient proof.

If then Pali was the language of the conquerors, it may be inquired, Whether that was not, in fact, the basis of the Singhalese? If it were, it would follow that the latter was a dialect of the former; but that this was not the case we propose to shew hereafter (*vide post,* Essay on the Elu language). It may, however, be stated here, that considering the antiquity of the Hindu nation that inhabited Lanka; the affinity which the Singhalese bears to the Sanscrit and Pali, themselves two kindred languages; the impossibility involved in the conjecture, that in the brief space of 237 years * the conquer-

* This is the period of time which elapsed between the arrival of Wijeya, 543 B. C., and the propounding of the doctrines of Budhism by Mihindo in Singhalese, 307 B. C. *Vide Mahawanso,* p. xxix. And if, according to another passage, the Singhalese was the "language of the land" at this time, there remains but little doubt that the Singhalese had been in progress for a considerable time before that date. In fact Maha-

ors set aside a rich language, such as the Pali * or Sanscrit, and substituted for it a less perfect dialect, the Singhalese; and also the direct testimony contained in the Mahawanso, that the *Singhalese* was "the language of the land;" it appears by no means unreasonable to suppose, that the original inhabitants of Ceylon had derived their language (now denominated the Singhalese) from the same source whence the Sanscrit and the Pali have been derived; and that the conquerors, finding no difficulty in adopting the same, and permitting its universal use, rendered it "the language of the land."

And that the Singhalese was not the language of the conquerors, may further appear on considering our remaining inquiry:

4thly, *Whether the language now denominated the Singhalese was the language of the original inhabitants of the Island?*

wanso refers to numerous "ancient authors in the *Singhalese* language;" for he says (vide Turnour's Introduction, p. xxxii.), "In case it should be asked in this particular place 'Why, while there are Mahawansos composed by ancient authors in the Singhalese language, this author has written this Palapadoru-wanso? In refutation of such an unmeaning objection, I thus explain" &c. Add to this the probable fact that the Wijeyan æra is antedated; and we find the interval of time much less than we have stated in the text. But assuming that the interval was only 307 years, that period (to use the language of the Rev. S. Hardy) "was too short in the then state of the country, to have allowed of the formation of a language from crude materials of dissimilar origin, sufficiently copious in its terms and regular in its structure to have been capable of the enunciation in it of discourses so varied and abstract as the *Atuwas.*"

* Indeed the Mahawanso furnishes us with evidence to the contrary, viz., that the attempt of the conquerors was to set aside the pre-existing *Singhalese* language. "For," says the author of Mahawanso (see Turnour's Introduction p. xxxi.), "in this work the object aimed at, *is setting aside the Singhalese language,* in which the former history is composed, that I should sign in the Magadhi. Whatever the matters may be, which were contained in the Atthakatha, without suppressing any part thereof, *rejecting the dialect only,* I compose my work in the supreme Magadhi, which is thoroughly purified from all imperfections."

If it were not, and if, further, the Pali was the language of the conquerors, then how the Singhalese tongue started into existence, especially in so short a period after the Wijeyan æra, is a matter which we cannot satisfactorily account for. Indeed the Mahawanso speaks of the Singhalese as '*the language of the land*' (*Lanka*) in contra-distinction to the Pali; and at a time, too, when the Yakhos had not merged into one people with their conquerors, under the general appellation of the *Singhalese*—a circumstance which establishes our hypothesis.

"This thero (Mahindo), by having propounded the doctrines (of Budhism) in the language of the land, at two of the places rendered sacred by the presence of Budha, insured for the inhabitants of Lanka (the attainment of the termination of transmigration) within the period of seven kappos (by their having arrived at the first stage of salvation.) *Mahawanso*, p. 83.

"Réwato théro then observing that he (Buddhaghòsò) was desirous of undertaking the compilation of a "Parittatthakathan," (a general commentary on the Pitakattaya), thus addressed him: 'The text (of the Pitakattaya) has been preserved in this land: the Atthakathá are not extant here, nor is there any version to be found of the wádá (schisms) complete. The Singhalese atthakathá are genuine. They were composed in the Singhalese language by the inspired and profoundly wise Mahindo, who had previously consulted the discourses of Budha, authenticated at the convocations, and the dissertations and arguments of Sáriputto and others, and they are extant among the Singhalese. Repairing thither, *and studying the same*,* translate (them) according to the rules of the grammar of the Mágadhas. It will be an act conducive to the welfare of the whole world.

* This passage may also support the belief that Singhalese was not in existence in India.

"Having been thus advised, this eminently wise personage, rejoicing therein, departed from thence, and visited this Island in the reign of this monarch (Mahanámo.)

"Thereupon, paying reverential respect to the priesthood, he thus petitioned; 'I am desirous of translating the atthakathá, give me access to all your books.' The priesthood, for the purpose of testing his qualifications, gave only two gatha, saying 'Hence prove thy qualifications; having satisfied ourselves on this point, we will then let thee have all our books.' From these (taking these gatha for his text) and consulting the Pitakattaya, together with the Atthakatha, and condensing them into an abridged form, he composed the commentary called the 'Wihiuddsmaggan.'

"Thereupon the priesthood, rejoicing, again and again fervently shouted forth, saying, 'Most assuredly this is Metteyyo (Budha) himself,' and made over to him the books in which the Pitakattaya were recorded, together with the Atthakatha. Taking up his residence in the secluded Ganthákaro wiharo at Anuradapura, he translated according to the grammatical rules of the Magadhas, which is the root of all languages spoken by the human race."—*Mahawanso*, p.p. 251-3.

Again, supposing that the *Pali* was the language of the conqueror, (for all the reasoning on the subject favours such a supposition in preference to one that it was the *Sanscrit*), it is not a little startling to find, that the chief ingredient in the constitution of the Singhalese language as we now find it, is the *Sanscrit*, and not *Pali*. This would render a belief that the Singhalese language is a dialect of the Sanscrit, reasonable. But this is not the case, for we shall find that the farther in point of time we go back in search of the Singhalese, the purer the language is, without that amalgamation with the Sanscrit which we perceive at the present day; a state of things which certainly supports

us in the belief that the Singhalese language is not that of the conquerors.

Whilst therefore, on the one hand, our theory establishes the fact, that the natives of Ceylon whom Wijeyo conquered had a language of their own; the language of the Singhalese, from its radical difference from that of the conquering nation (supposing the latter to be either the Sanscrit or Pali), proves, on the other hand, the correctness of our hypothesis—that the language now denominated the *Singnalese* was the language of the aborigines. And that we are not singular in this belief appears from the following passage in a paper read before the Ceylon Branch of the Royal Asiatic Society by the Rev. Spence Hardy of the Wesleyan Mission. He says; "I have stated the probability that the Singhalese language was spoken long before the arrival of Wijeya. Either this Prince imposed his own language upon the people whom he conquered, or his descendants adopted the language previously spoken in the Island, or there was an amalgamation of the two languages in the course of time. The first supposition is the most improbable, as history furnishes us with no similar example; and if the third be correct, there must originally have been a great resemblance between the two languages, as the mere fact that nine-tenths of the words composing the Singhalese can be traced to one common origin, is itself a proof that, as a dialect, it is singularly uniform in the character of its etymology. The second of these hypotheses seems to be the most probable, as I am far from thinking that the ancient race of the Island was so rude and ignorant as it is generally regarded."

From the conquest of Lanka by Wijeyo, it is reasonable to believe, the name of the Island itself underwent a change with the received appellation of the original language, by the adoption of the designation given to the conquering hero, a *Sinhala*. For, says Gurulugomè, the celebrated author of the *Pradeepikawa;*

සිහලභාෂායනතණහි, සිංහලභාෂානම්කවරයන්සිහ බාහුනරින්දෙසො සිහමාදිනනාවාතු සිහලොතෙන සඹන් ධාඅහු සබෙබපිසිහළා යුබවින්, කාලිඩගචක්‍රවර්තීහුගේ අභවයෙහිලපන් රජකුමාරයාවඩගොන් සිංහයාගව දැසිංහබාහු නම් රජකුමරසිංහසාගෝලානය ආදැනගොලේනුයි සිංහල නම්විය යම්සේ, සමයොමහා වීරභගීරථානං, යහතණහි භගීරථශබ්දයෙන් භගීරථයාගේඅභවයෙහිවූ කපිලවස්තුපුර වාසි රජදරුවෝකියනලදහුද, එසෙයින් මේසිංහලයාපින් යක්ෂමර්ථනයකොට ලන්දිව්ගත් විජයරජහුදඹහුමල් සිංහපුර යෙහි රජකලසුමින් රජදඹහුපින් සිංහපුරයෙන් අවුදුලක් දිව් රජවූ පඬුවස් දෙව්රජදඹහුම දරුමුනුබුරුහුද සිංහලවෙති යම්සේ ශත්‍රුයාගට නිවාසභූතපුරය ශත්‍රුපුරනම්විද එසෙයින්මසිංහලයනාවනිවාසභූතවිජය සිංහලවිජනම්වි යම්සේ මළවස්වුජනයෝ මළශබ්දයෙන් කියනුල බෙන්ද, එසෙයින් මේසිංහලදේසවස්වුජනයෝ සිංහලශබ්දයෙන්කිය නුදැබෙත්, ඔවුන්ගේභාෂා සිංහලභාෂානම්වේ

"At the place where mention is made of the *Sinhala language*, what can 'Sinhala language' mean? As it is said (in one of the *Atoowas*) සිහබාහුනරින්දෙසො සිහමාදිනනාවාතු සිහලොතෙනසඹන්ධා අහුසබෙබපිසිහළා '*since King Sinhabahu took the Sinha (lion) captive, he was (called) Sinhala; and his descendants were (thence also called) Sinhala:*' so (therefore) the name *Sinhala* is derived from the circumstance of the lion's being taken captive by Sinhabahu—who was begotten by a lion, and was conceived in the womb of a Royal Princess, the daughter of Kalinga Chakrawartee. As in the passage (in the *Sanyoot Sangiya*) සමයොමහාවීර භගීරථානං '*O powerful! the time of the Bagèerathas*'—the expression 'Bageerathas' means the Royal offspring begotten in the family of *Bagèeratha*, who were resident in the City of Kapilawasthoo; so likewise king Wijeyo, the son of the *Sinhala* (lion-taker), who having subdued the Yakhos took Lanka, his brother king Sumith, who reigned in Sinhapura; his son Panduwas Dawu, who having left Sinhapura, became king of Lanka; and his

children and grand-children, are also named *Sinhala.* As (again) the city in which *Sakkra* (Indra) dwells is called the city of *Sakkra,* so likewise the island in which the *Sinhala* (Singhalese) dwell, is called *the Island of Sinhala.* As (also) people who are natives (of a place) speak in their *native* tongue, so likewise the people of this *Sinhala* country make use of the *Sinhala* speech—their language is called, *the Sinhala language.*"

Thus the *Singhalese* language, which is the *Elu,* perhaps much neglected at the invasion of this Island by the Singha race, has been since enriched by accessions from the invaluable treasures of Pali and Sanscrit literature; and it is but reasonable and just to suppose, that during the Malabar dynasty, which commenced at a very early period, its richness was further increased from the stores of the Tamil and the *Telingoo.*

The origin of the Singhalese language thus ascertained, so far as the antiquity of the subject will permit of it, we would, before proceeding to give the reader a brief history of that language, beg to call his attention to a few observations ON THE ELU LANGUAGE, ITS POETRY AND POETS.*

There is nothing which has tended more to embarrass the Singhalese student at every stage of his studies, than a misapprehension of the terms *Elu* and *Singhalese.* "One of the difficulties," says Mr. Knighton, the late Secretary of the Ceylon Branch of the Royal Asiatic Society,† "which present themselves to the student of Ceylonese literature, is the variety of languages in which the various works have

* An Es ay read before the Ceylon Branch of the Royal Asiatic Society, on the 23rd February 1850; and which has since received certain emendations, at the hands of the Writer.

† See his essay on the translated Ceylonese literature in the Society's Journal, No. 1. p. 30.

been composed. A knowledge of the Singhalese tongue alone, does not unlock the treasures of their literature. Thus, if I mistake not, their scientific works are generally to be found in Sanscrit, their religious writings in Pali, *whilst their poetry is in a dialect of its own—the Elu,*" &c. The Rev. Spence Hardy, than whom perhaps few Europeans have devoted greater attention to an exclusive study of the Singhalese, says, "The dialect in which the Singhalese works are written is called Elu, and differs considerably from the colloquial dialect both in structure and in the words that are used: but the native authorities whom I have examined upon the subject, are not agreed as to the meaning of the word Elu, nor has the difference between Elu and Singhalese been very well defined."*

In view of these difficulties, a question has been very frequently proposed, but never yet, I believe, satisfactorily answered—"*What is the Elu language? Is it a dialect of the Sanscrit?*"

A critical knowledge of the Singhalese cannnot but convince our readers, that *Elu* is a different term for the *Singhalese,* and that they are but two appellations for one and the same language, *the vernacular Singhalese.* Nor is the prevalence of two names for the same language an argument against this belief. For, the Magadha is also called *Pali,* and the Sanscrit *Dew'wadana.* But, it is said, that "the Elu is different from the Singhalese." If by this, therefore, it were meant that the Elu "was the ancient language of the Singhalese;"† much reasoning is unnecessary to shew the error of this dictum.

* See his essay on the Singhalese literature, in the Society's Journal, No. II. p. 102.

† The Rev. B. Clough in his Dictionary, Vol. II. p. 799, gives the following definition "ඉලු the ancient language of the Singhalese."

The *Sidath' Sangarawa*, an *Elu* work (assuming that the remoteness of its date is the criterion which should decide the question)—a work indeed written in the most concise ancient style—designates the language of which it treats. "the colloquial Singhalese," එහරට සුහුසියඛස; and නාමාවලිය (which is a vocabulary of terms contained in all confessedly *Elu* works), calls the language of which it is a dictionary—the *Singhalese.*

පදබැඳකියම් නාමාවලියසිංහළ

"In rhyme I sing Namawalia *Singhalese.*"

Now, those who maintain that an ancient obsolete dialect was the Elu, different from the සිංහළ, will not deny that the two books above quoted are in that so-called dialect.* How then will they, who give the two words *different meanings*, reconcile their opinion with the positive assertion of the learned writers themselves, as above cited; both of whom designate the language in which they wrote, the *Singhalese?*

Some writers have also defined the word ළළු, to be "that dialect in which the poetical works of the Singhalese are written:"† doubtless intending to draw a distinction between the poets of old and those of a comparatively recent date. This is incorrect also. Any one who will be at the trouble to compare together the poetical works of the Singhalese, will find that they are all written (with the exception of a few in *blank* verse) in the same poetical style now used amongst the literary Singhalese, and that there is no real difference, approaching to anything like a *dialect* between any two of them. Indeed we fail to perceive any difference of

* " සිදත්සඟරව or සිඛාන්තසංග්‍රහය—a Grammar of the *Elu* or ancient language of Ceylon."—*Clough's Dictionary*, Vol. II. p. xix.

"At a much later stage of my proceedings another native production came into my possession, the නාමාවලිය, a Vocabulary of *Elu* nouns," &c.—*ib.*

† "The *Elu* අකාරාදිය had been composed to facilitate the study of the *purest Elu* authors, *especially the poets.*"—*ib.*

dialect, between Totagamuwa, the father of Poetry after the destruction to which allusion has already been made, and the celebrated *Meeripenna* of the present day. It is however true, that, as in the Shen Tamil when compared with the modern, many words which occur in the old Elu works are no longer in use. Again, the opinion that the *Elu* is the dialect in which the poetical works of the Singhalese are written, or that our "poetry is in a dialect of its own," the *Elu*, is, we apprehend, founded upon the imperfect observation of Europeans, who find the great bulk of the Elu works to be in *poetry;* a species of composition, which, as in the ancient Greek and Latin languages, admits of so many poetical licenses unknown in prose, that the remark has been but an echo of what Cicero says in his *De Oratore, lib.* 2, *Cap.* 14, "the Poets spoke in some foreign tongue." This, therefore, is not a sufficient reason to justify the conclusion, that the so-called old dialect was not the *Singhalese.* For, otherwise, we may with equal propriety say, that Milton and Shakespeare were not *English* poets. Yet the difference between the ancient and the modern Singhalese presents no peculiarity of grammatical forms. In the former (to adopt the language of Professor Wilson* in respect of the Sanscrit and the language of the ancient Vedas) "the predominating construction is precisely the same as that of ordinary grammar, and we have, for the far greater part, the same modes of inflexion, derivation, and composition, as are found in more modern writing."

But we trust the question may be satisfactorily disposed of, by an inquiry into what the Poets themselves called the language or dialect in which they wrote. For, if (as it is supposed) there be a difference between Elu and Singhalese; and moreover, if the first be an obsolete dialect succeeded by the second, the old writers alone could have designated that which they wrote, *the Elu.* This, however, is far from being the

* On the Gram: of the Vedas: p.p. 449, 450.

case, as some of the old writers have called the language in which they sang, the Singhalese, and some of the modern have designated it the Elu; and very often the same writer has given *both* the appellations. A reference to books will shew, that Singhalese and Elu are synonymous terms, and have always been used as such. This appears very clearly from the following passage, extracted from the *SuluRajha' Ratnacara*, p. කඃ, where the words සිංහල and එළු are used as convertible terms. පණ්ඩිතපරක්‍රමබාහුමහරජ * * * අවුවා අසාගොණපාලිභාසාව පෙරලාක්‍රමයෙන් සිංහලභාසාවටනහා එළුජාතකපොත මේධංකරනාම් මහස්ථිරනෙනෙක්‍රන්ම*** භාරකෙරෙමින් * * * බොහොසංඝනොපකාරකෙලේය—

"The great king Pandita Parakkramabahu having heard and learned the commentaries, and having gradually translated (the Jatakas) from the Pali language into the *Singhalese* language, and having entrusted the (same) *Elu* version of the Jatakas to a Chief Priest, of the name of *Mádankara*, greatly patronised the religion."

We quote a few passages in addition to the two extracts already given.

1. මෙපිලිවෙලින්එළුදන්නේ—ලතුකුසර.
   Thus is the *Elu* to be known—before A. D. 1415.
   සියබස්ගිවනුහේමෙසේ—Id. Probable date.
   They thus occur in the *Singhalese.*
2. කියම්එළුවෙන්මදයන්පදබැඳ—කාව්‍යසේකරේ
   I sing a little in the *Elu*—A. D. 1415.
3. එබැවින්එළුවෙන්කිවයිඅනදර—ලෝවැඩ සංග්‍රහව.
   That I have sung in *Elu*, &c.—A. D. 1472.
4. අජරමරමොක්ෂිනිස සිංහලබසින් කවිකලෙ මෙකුසදා
   With a view to Niwana, devoid of death and decrepitude, I have composed *Kusa'tha* in the *Singhalese* language.—A. D. 1610.
5. සිංහලබසින් සැකවින්කියම්පදබැඳ—සුබාසිතේ.
   In *Singhalese* rhyme do I sing, &c.—A. D. 1612.

6. මකරද්දජනාම්න්කිළුපදඅමුතු—මකරද්දජ
   Elu stanzas by the name of *Makarad'dhadja*—A. D. 1768.
7. එළුබසනහාරසකර—කව්මිනිකොඩොල
   The *Elu* language sweetly rhymed.—A. D. 1771.
8. ගඟරුපුදයකව්කලෙහෙළුබසින්මනා—ගඟාරෝහනේ
   I have rhymed into *Elu* "the offering in the river" A. D. 1807.
9. මෙසියබසින්කව්කලෙනෙකවිරිතයුත—සියබස්මල්දම්
   I have rhymed into several tunes in *Singhalese.*—A. D. 1821.
10. සියබසිනි කවිකර—නිකිණිකතා.
    Rhymed in the *Singhalese.*—A. D. 1832.
11. කගම්න්එළුබසට—කව්මිනි පගන.
    Rhymed in *Elu.*—A. D. 1840. *

An inquiry into the derivation of the words එළු and සිංහල furnishes us with further proofs in support of the position we have advanced. †

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* Since the above extracts are nearly every one of them from the Singhalese *poets*, and lest the reader may therefore be inclined to the supposition, that *Elu* is the designation for a so-called "*Poetical dialect*;" the following *prose* selection from the Introduction to the *Pansiapanas Jataka*, may not be out of place.

අවුවාසාමින් ලිජාතකයනියාව නොවරදවා එළුවෙන්ලියවූ ජාතකකථාවසත්පුරුසවූමනුශ්‍යයන්විසින් කන්යොමාසිත්එලා ඇසියයුතු—

"It is proper that good people, having given their ears, and bent their minds, should hear the *Elu* version of 'the history of Lives' which has been composed without departing from the method of the *Atuwás.*"

† The writer of ප්‍රදීපිකාව: whom we have already quoted, says "As people who are *natives* (of a place) speak in (their) *native* tongue: so likewise the people of this *Sinhala* country use the *Sinhala* speech: Their language is called the *Sinhala language.*"

The above furnishes us with almost conclusive proof against the position—that the Elu, but not the *Singhalese*, was "the ancient language of the Ceylonese." For, if according to *Gurulugomi*, the writer of *Pradipikawa*, both Wijeya's followers and their language were called *Sinhala* from the period of their landing in Ceylon, it is impossible to maintain that එළු, considered as a dialect different from සිංහල, was "the ancient language of the Singhalese."

The term එළු is derived from සිංහල (Singhalese), which changed into සිහල, සිල, සෙළ and හෙළ, produce එළු. Thus සිංහල by the rule respecting ලොප් or *syncope*, assumes 1st, සිහල, and 2ndly, සිල (see § 9); and සිල it would seem, by a change of the vowels inherent in සි and ල (see § 10.), next assumes සෙළ; and the සෙ in the last expression being then changed into හෙ, and the හෙ into එ (see § 22. and note † at p. 14), we obtain එළු.* It is to be remarked, that although warranted by general usage at present, the එ was correctly rejected by ancient writers, *vide post*, the selection from the eminent author of the *Wisudhi Margha Sanna.* But scholars are by no means agreed upon this definition. According to some, it may be from එ and ලදිව් for ලංකදිව් (එලදිව්) †— the word ලදිව් contracted and added to the particle එ producing එලව් or එළු. But හෙලදිව්, or එලදිව්, it seems to us, is derived from සිංහල, *Singhalese*, and දිව් *island.* Thus සිංහල, as above, assumes හෙළු, and the same being compounded with දිව්, produces හෙළුදිව් or හෙලදිව්. It would also appear, that in this etymology we are borne out by the learned commentator on the *Sidath' Sangarawa*, who paraphrases හෙලදිවැපල, (see Appendix A. § 6.) සිංහලව්පයෙහි ප්‍රසිද්ධවූ "*current in the Island of the Singhalese.*" The first of these

* Dr. MacVicar, in his Essay *On the Elements of Voice, &c.*, published in the Journal of the Ceylon Branch of the Royal Asiatic Society, Vol. I. p. 36, deduces "Ceylon" from the word Elu. He says; "The Sidat Sangara [is] a Grammar of the Elu or El*a* or *H*ela or *S*ela or Sela*n* or *Ceylon* language." We are inclined to believe that the derivation of this word, which is here hinted at rather than expressed, is correct: and if, as we have above seen, "Elu" is derived from the word "Singhalese," "Ceylon" can be no other than a modification of the term "Sinhala" or "Sinhala*n*"— the final euphonic *n* merely presenting the phenomenon (to which Bopp refers at § 133 of his Comparative Grammar, and) which is a "prevailing one" not only in many of the languages of India, but also in the Singhalese.

† කොසින්නිමිකොලෙමි කාව්ගෙලදිව්බසිනි—කාව්‍ය මුක් කාහාරෙ—"Have I in *Eladiwu* (Singhalese-island) language with pleasure finished my song."

definitions has not only the support of Grammar, but the authority of the best scholars of the day, and is more correct than the second; and both support the view, that එළු and සිංහල are terms for one and the same language, *without a distinction of dialects:* since there is no real difference between the two roots; for the one has reference to the nation සිංහල,* and the other to the island of Lanka ලංකදිව, which that nation inhabits. Since writing the above, we have heard an opinion broached by a native of respectable acquirements, to the effect, that එළු means "colloquial or clear Singhalese." That there is such a notion very generally prevalent, even amongst the learned pandits, may be seen from the following passage in a poetical epistle received by the writer a short time since, in answer to one forwarded by him to a Budhist priest at Galle, requesting his views on a difficult passage in the Sidath' Sangarawa:—

සි ය බ සි නා සිද තෙහි කි විදු දගර නේ
කොලෙසකිනා කිවු යෙද පෙර අය නොදැනේ
හෙළුකරනා හැකිනැතපිරිසිදුමයි නේ

"Since it is not known with what (intention) people of ancient times uttered the *Singhalese* passage given as an example in the Sidath' Sangarawa, the same cannot be rendered in *Elu* by translating it."

Here *Elu* is used in contradistinction to the *Singhalese;* and the context intimates that the former is the *colloquial* dialect, into which the passage written in the latter cannot be translated. If this be so (which it is not), the word සිංහල can only apply, and could only have been formerly applied, to an ancient abstruse dialect or phraseology. Now, the earliest work in the history of the Singhalese language is called (not *Singhalese* but) the *Elu* (Atuwa) commentary, to which we have already adverted.

* "The name given to Ceylon subsequent to the landing of Wijeyo, from සිංහො lion, and the root එ to destroy."—*Turnour.*

Having thus shewn that Elu and Singhalese are in reality *synonymous* terms, we may here notice the most weighty argument on the other side, "that the Elu differs considerably from the Singhalese both in structure and in the words that are used." This is easily answered. If Elu and Singhalese are identical, a difference between the ancient and modern writings is a necessary result, common to all the languages of the world. For, to use the language of Professor Bopp, "one and the same word can in the course of time assume various forms for various objects." e. g. බොහොදනෝඅහසවදෙස්තුබුග "Many people called heaven to *witness*,"* is now generally understood to mean, "Many people uttered *imprecations* to heaven." It is not a little remarkable, however, that between the oldest Singhalese writings found on slabs and rocks at Mihintala, and the modern Singhalese, there is (comparatively speaking) far less difference, than between the first specimen of ancient English given by Dr. Johnson in his history of the English language, and the modern writings of a Brougham or a Macaulay.

In the use of many words, therefore, it is a fact that the ancient differs from the modern Singhalese; and the author of *Swabhasa'lankara*, "Singhalese Rhetoric" says

ඔබඳුපෙරපියොවක්දුටුවදනොහැරඹෙන්වත්
දිවවදනෙව්සන්සන්පෙරලේදනොමසියබස.

"Although such tricks (of composition) previously existed, it is improper to attempt them now; for unlike the language of the Gods (Sanscrit), the Singhalese is not without a change from time to time."

The change here alluded to consists in the present disuse of certain words, the introduction of many particles which were anciently omitted in compositions, and in the abundance of certain decorations of style which were formerly avoided. The following will exhibit the difference:

* Literally "many people kept heaven a witness."

EXAMPLE 1.

පහනැහඹරන්ගි බමන බමර මුළු තමඹපිරිසෙස්සරණතිමිර බලල්වලා

This passage, when rendered into the modern, runs as follows:

පහන්වූකල්ගී නොළුම්මල්වල හැසිරෙන්නාවූ බඹරසමූහය අඳුරැනැමති මවුසොයමින් ඇවිදින අන්දකාර පැවියන් වැන්නොගිය See translation at p. 40.

EXAMPLE 2.

සරණතඹරවරලස සෙවෙලවලකරඅරියන: රදුවපෙරනලවමන් කුස නිරිඳුනොසමෙලේ See translation at p. 29.

In modern Prose:—

පාදනැමතිනොළුම්මල්වලකේශනැමතිසෙවෙල්ගවසාආගදනා කරන්නාවූ රජදුවිසින්පෙරකලාවූ අවමානයන්කුසරජ්පුරු වන්වහන්සේකල්පනානොකොලේය.

In the first example, බමන is the Singhalese for the Sanscrit word ඹමන which is now used. We have, however, given හැසිරෙනනාවූ which is more correct. තිමිර is of less frequent use than අඳුර; and බලල්, the substantive form of the adjective බාල, is obsolete, because perhaps the same is used for cats. වලා, as a term of comparison, is now seldom used.

In the second example සරණ "feet," (a word which occurs in the first as the participle for *walking*,) is obsolete except in poetry; වරලස which frequently occurs in poetry is, in common parlance, either an ironical or sarcastic expression—නැමති, a term of comparison, was anciently, and is still omitted in poetry, as in යොවුන්සසුර for යව්වනනැමති සාගරය in prose—"the ocean *of* youth." The decorations of style to which we have alluded, and which consist of particles and honorifics, are the following; කල්ගී, මල්වල, වූ,නැමති, විසින්, වහන්සේ, ය, &c.

From the above examples it will be perceived, that the modern prose is much more redundant in its style than the ancient, of which a few passages occur in the *Sidath-*

Sangarawa, Lakunusera, and several other works. And this most probably arose from the decline of the Singhalese as a language after the general destruction of literary records in the reigns of several Kings, and also from a frequent reference to, and close imitation of, the paraphrases and commentaries —the principal prose remnants of an ancient date, which, *ex-necessitate,* adopt a redundant style; one ill adapted to other species of composition.

These examples may perhaps suffice to shew, that as regards *construction,* there does not exist any the slightest difference between the ancient and the modern Singhalese; whereas in the construction of the English, even the so-called Johnsonian style, of a comparatively modern date, is now generally set aside for another of a different and more recent order. If however, further illustration upon this subject be necessary, the reader will find it in the subjoined paragraph of an inscription of remote date (A. D. 262), and a modern version thereof which follows it:—

සිරිබරණැතතුලතොන්ඔකාවස් රජපරපුරෙන්බවතැතඋස
ඛිඅබහයිසලමෙවන්මහරජගව ඉමේතුලෙන් සමපැයිදෙවුගො
න්බිසෙවුරුජනතුපඉපද අැපාමහයාසිරිවිදැපිලිවෙලැසෙසිරජ
වැතුමාසිරින් ලක්දිවුපහයමින්සිව සිරිසඟබොයිඅබහයිමහරජ
හුතුමාසත්ලැඟුසොලොස්වන හවුරැදුයෙහි වප්සඳපුන්මස්හිද
සපක්දවස්සෙයිගිරි වෙහෙර්හිඉසා අබහයිගිරි වෙහෙර්හිඉසා
වසනමහබික්සඟහිමියන් මහසෙන්වාකරයිතුමාබැවත් හිමිය
න්සෙයිගිරිවෙහෙර්හි පෙරෙතුබුසිරිත්නිජඅබහයිගිරි වෙහෙර්
හි සිරිත්නිජරැස්වාගෙනැමෙවෙහෙරව මෙසිරිත්තුබුවවටිනි
සියන්හාසසැදමෙ වෙහෙරවසන මහබික්සඟහිමියනටඉසා
කැමියනට ඉසාදස්නට ඉසාකටයුතු ඉසාලබනුදියයුතුයේ ඉසාවි
චරැනෙන් ඉක්සේකොට මෙසිරිත්තබනුලදී

Modernised thus (A. D. 1830)—

උත්තමස්‍රියාවෙන් භාරවුක්ෂත්‍රියතුලයව නොතක්වැනිඔක්
කාකවශරජපරම්පරාවෙන් පැවතඅවාවූ උතුම් අබයසේලන
මැතී මෙබඳුමවුවන්නීනඇති මේශවන්නීනමහරජනාන්ට ඉමමේශ
වන්නීනතුලයෙන් සමානත්‍රිවූ දෙවුගොන්යසිකියනලද අභිසේ

කකරණලද රජමහගේසිකාවගේ තුසඉපිද පලමුවෙනි කමවජන්
වහිද අනුක්‍රමයෙන් රජකමවපත්ව තමාගේසෝභාවෙන් ලං
කාවිපය ප්‍රසන්නකරවමින්සිට ස්‍රීසඟබෝධිඅබයමහරජගෙම ත
මන්රජකමවපත්වූ සොලොස්වනඅවුරැද්දෙහි වක්මසපුර දස
වක්දවස්හි චේතියගිරිවිහාරයෙහිද අබයගිරිවිහාරයෙහිද සන
මේවිහාරදෙකේවසන මහාබික්ෂුසංඝයාවහන්සේලා රුස්කර
වාතමාගේ භාතෘවූ ගුරැන්වහන්සේවිසින් චේතියගිරිවිහාර
යෙහිද ස්වකීයඅබයගිරිවිහාරයෙහිද පෙරතුබුවාරිත්‍රයන් තමන්
වරැස්වගෙණ මේමාගේවිහාරයවද මෙකිවාරිත්‍රයන්තුබුවහො
ත් වටනේයසිරිවනිසිසිහිනුවනඇති අමාත්‍යයන්හාසමඟ සන්
සන්දනයකොට මෙමවිහාරයෙහි වාසයකරන්නාවූ බික්ෂුසංඝ
යාවහන්සේවද කම්මාන්තකාරයින්වද දාසයන්වද කෘත්‍යවල
වද ලාභදනාදියටද නිසිව්‍යවස්තානියමකිරීමෙන්සමකොට
මේමතුප්‍රකාසවන වාරිත්‍රවිධිය ව්‍යවස්තාස්ථාපනයකරණලද්
දේය

"The great king *Sree Sangabo Abaya* (born unto the great and illustrious King *Abayasla,* a descendant of the dynasty of *Okāka*, which is a pinnacle of the very illustrious royal race of *Keth*, and born in the womb of the installed Queen-Consort *Dewugon* of the same illustrious race) having risen to the first offices of the state, and having in the usual course succeeded to the regal office, and illumined the island of Lanka by the effulgence of his Majesty, hath on [this] 10th day of the growing Moon in the Month of *Wak* [Octr.-Novr.] and in the sixteenth year of his reign, summoned the Clergy of both the temples *Sègira* and *Abayagiri;* and being desirous of instituting with reference to his [new] temple the same rules which were prescribed by his elder brother Sovereign Lord, respecting the Temples *Sègira* and *Abayagiri*—having also consulted competent persons in that behalf—and having further ordained that the said rules should govern the priests of this temple, its labourers, slaves, affairs, receipts, and disbursements, &c. and having thus assimilated the rules [in respect of all

the three temples] hath perpetuated the hereinafter mentioned rules of practice."*

We have thus seen that the *Elu* is no other than the *Singhalese* language: but the question still remains—"*Is it a dialect of the Sanscrit?*" †

Let us first inquire, What is a dialect? It is defined by several lexicographers thus: "DIALECT, *dialectique* F., *dialectica* L., DIALECTIKE G., is a *manner* of speech peculiar to some part of a country, and differing from the *manner* used in other parts, yet *all using the same radical language as to the substance of it.*" Now those who maintain that the Singhalese is a dialect of the Sanscrit, do so upon the ground that *many* of its words are of Sanscrit origin. But this is no more correct than that the Portuguese, which abounds with Latin terms, and the English with French, are respectively dialects of the language from whence such terms are derived. And, if the premises whence the conclusion under consideration is inferred be correct, we may as reasonably affirm that the Singhalese is also a dialect of the Maghadi or Pali; since words derived from the Pali into Singhalese are as numerous as those from the Sanscrit. Indeed the author of the Sidath' Sangarawa says:

"Words may be divided into three classes: 1st, නිළුන් purely *native* Elu words; 2ndly, තත්‍සම් words common to Elu, Pali, Sanscrit, &c.; and 3rdly, තද්භව, words derived from

* Since translating the above passage, we have found an English version of the entire Inscription by Mr. Armour: which see in the Ceylon Calendar for 1834. The words within brackets [ ] in the above, as in other translations elsewhere have been supplied by us.

† "The language of Ceylon is distinct and unique, though like most of the Indian languages, it is supposed to be a derivative from the Sanscrit."—*Prudham*, I. p. 272.

"The *Elu* has undoubtedly given birth to the vernacular language of this country. It appears to claim great antiquity; *and being derived from the Sanscrit*, a great proportion of the words may be traced to that source."—*Clough's Preface to the Singhalese Dictionary.*

the Pali, Sanscrit, &c. but slightly different from the original by their adoption into the Elu." p. 4.

Upon the above process of reasoning, therefore, we must conclude that the Singhalese is a dialect of both the Sanscrit *and* Pali. But this, upon a view of the definition with which we have set out, is absurd. For, since the Elu has roots and words of its own, and words too, which (though bearing some affinity to) are not derived from, the Sanscrit; they cannot be pronounced to be the same radical language as to "the substance of it."

Again, a language and the dialect of that language are one and "the same radical language." *e. g.* The *Attic*, the *Ionic*, the *Doric*, and the *Æolic*, are dialects of the same radical language, the *Greek;* and agree with each other in the general principles of declensions, conjugation, &c.; but, I believe, differ from one another in *spelling* or *pronunciation*, or both; variations, which in the words of our definition, affect merely "the manner of speech," and "the manner used." Now the Singhalese must be considered devoid of this alleged relationship, if some at least of its principal grammatical forms are different from those in the Sanscrit. To this test we shall submit the Singhalese, in order to ascertain if it be derived from the Sanscrit. And how do we find them? Even more different from each other upon substantial points, than is Pali from Sanscrit. For, a great portion of the Singhalese language is not derived from the Sanscrit; the Singhalese has but *two* genders, whereas the Sanscrit has *three* (see Grammar § 24); in the former the verbs are not conjugated as in the latter, nor are the roots the same in both; the changes which words undergo in the Singhalese are altogether upon a process different from, and less certain than, that in the Sanscrit; the declensions are also different in the Singhalese from those in the Sanscrit,—the *dual* being unknown to the former; &c.

If moreover, it be true that the roots of words in a parent language, as well as those in that which is supposed to be its

dialect, are identically the same, the following examples will shew that this identity is wanting between the Sanscrit and Singhalese roots; although at the same time, it is clear, there is such an affinity between them as to confirm our theory, that they are both the offspring of one common parent. *e. g.* රදනවා 'do,' *Elu,* කර *Sanscrit;* දකිමි 'see,' *Elu,* දර්ශ *Sanscrit;* කමිමි 'eat' *Elu,* භුජ *Sanscrit.* Without multiplying examples, we may here refer the reader to § 57 of the Grammar, where he will find a number of verbal roots, with which he may easily compare the roots of like signification in the Sanscrit.

The adjectives have not any degrees of comparison, nor indeed is the *relative pronoun* used in the Singhalese. (See Appendix C.)

The formation of cases presents no less a peculiarity in the Singhalese. In the first place, the vocative suffix in Sanscrit is formed from, or rather, is a modification of, the termination proper to the *nominative.* Professor Bopp says in his Comparative Grammar, § 204, "The vocative, in the Sanscrit family of languages, has either no case-sign at all, or is identical with the nominative; the former is the principle, the latter the practical corruption." In the Singhalese no two case-signs are alike in the nominative and the vocative, except අ; and the use of this very vowel, it is remarkable, presents a peculiarity distinguishable from the Sanscrit, which in general disclaims long vowels in the vocative singular. The fact, however, that there are nine other case-signs in the vocative, totally distinct and different from those proper to the nominative (compare §§ 26 and 37), clearly establishes the want of that particular relationship which is ascribed to the Singhalese and Sanscrit. In the next place, the instrumental and the auxiliary present no difference of case terminations in the Sanscrit and Pali, whereas in the Singhalese, no two signs in those cases are identical, according to the Grammar (compare §§ 28, 29.) Lastly, it is also remarkable, that in the

Sanscrit, nouns never occur in a sentence except with their proper case-signs; but this is otherwise in the Singhalese, wherein the noun in its radical state is frequently found, and may be correctly put, to represent different cases. (See Grammar § 25.)

Like the genders, *the tenses* in the Singhalese are those only which are natural and familiar. We have but *three* tenses, the past, present and future. Not only in this respect is the Singhalese different from the Sanscrit, which possesses more tenses than *three,* but also in respect of the absence in the former language of what Sanscrit Grammarians call *Parasmai-pada* and *Atmana-pada.* True indeed it is, that these transitive and reflective forms of the verb may be occasionally found, as in බැඳිමි (see § 53), but it is difficult to say that they are of uniform occurrence in the Singhalese.

It is not here necessary to exhibit the difference between the Sanscrit and Singhalese alphabets; that we shall hereafter shew. Suffice it, therefore, to remark, that 30 characters or sounds proper to the Sanscrit and Pali languages, are deficient in the Singhalese, whilst no less than 7 characters or sounds proper to the Singhalese are wanting in the Sanscrit and 5 in the Pali. It is not a little singular also, that the Singhalese, supposing that it is immediately derived from the Sanscrit, does not seem originally to have borrowed the euphonious sounds which belong to the latter language, and which, it is clear, were but very recently introduced into the former.

Professor Bopp* is of opinion, that "when in two languages resemblances which are perfectly evident, or may be recognized through the known laws by which corruptions arise, crowd together into the narrow and confined space of particular classes of words, as in certain cases in the *numerals* and *pronouns,* there we have ground for being convinced of a historical connection between these two families of languages." Now, the affinity in respect of numerals and prepositions

* Comparative Grammar, vol. II. p 713.

between the Sanscrit and the Singhalese is obvious. Not so, however, the testimony, which a comparison of those languages presents us with, to warrant the belief that the latter is immediately derived from the former. Indeed, a comparison of the Singhalese with the Sanscrit and Pali, and some of those Indo-European languages which had for centuries been separated from their parent stem, furnishes us with evidence of a more distant relationship between the two first named languages.

In the Sanscrit "the personal pronouns of the first or second person have but one gender." (Wilson p. 405.) This is likewise the case in Pali. "In these pronouns of the first and second persons," says Bopp in his Comp. Gram. II. p. 457, "the genders are not distinguished in any of the Indo-European languages; and all the sister dialects agree with one another surprisingly in this point." In the Singhalese the second person undergoes a change* in the *feminine*, as තීපනායේනමුත් මතුමෙවැන්නාක්නොසරවයි වදලසේක; "He said, though life may leave *thee* (feminine) do thou not the like hereafter."—*Umandawa.*

The roots of pronouns in the two languages under consideration are also different. ත which stands in Singhalese for *thou*, bears no analogy whatever to the ත්වම් in Sanscrit; nor does the plural nominative ඔබ in Singhalese at all resemble යුයං in Sanscrit. The latter bears greater affinity to the English *you*, "the Zend *yûs*, the Latin *vos*, the Gothic *yus*, the Lithuanian *yûs*, and the old Sclavonic *vy*."† So likewise different other forms of the pronouns.

The Sanscrit numerals bear less affinity to the Singhalese than to its other kindred languages. *e. g.* ප්‍රථම in the San-

* It would be a mistake to suppose that this is at variance with the doctrine laid down at p. 22. ත rendered by us, *thou*, is merely the root of the pronoun in the second person. Strictly speaking, it admits of no genders; but when it is inflected, in order to adapt it to the several cases, we obtain a derivative which obtains a different sign in the feminine gender.

† Bopp's Com: Gram. vol. II. p. 473.

scrit, *primus* in Latin, පළමුවෙනි in Singhalese. In like order විතීය *Secundus*, දෙවෙනි; තෘතීය *Tertius*, තුන්වෙනි; චතුර්ථ *Quatuor*, සතරවෙනි &c. &c.

Idioms too, are slightly different in the two languages. In the familiar expression "come to me," the English presents no difference to the Singhalese මාකරවරෙව; whilst the Sanscrit expresses the same in two words, the *verb* and the *pronoun*, මාංආගච්ඡ *come me.* Again, මටබෑ, or මවනො හැකි "to me cannot." is expressed in the Sanscrit අහංනශක්නොමි, which in this respect agrees with the English "I cannot;" &c.

Such, briefly, are some of the differences which exist in the grammatical structure of the Sanscrit and the Singhalese,—differences which exhibit the want of that radical identity which exists between a parent language (which has not been lost), and its dialects. If further, it can be shewn that the Singhalese is capable of being written* without an admixture of Pali and Sanscrit terms, (i. e. words immediately derived from those sources) we apprehend there will be no difficulty in establishing our position, viz.—that the Singhalese bears an affinity to the Sanscrit; and that they are both cognate languages, derived from one and the same source, which is, now perhaps, irrecoverably lost.

If what we have once heard maintained, be allowed, that because certain words in one language bear an affinity to others of like signification in another language, that therefore the former must be, and is, a dialect of the latter; we fear we shall be driven to the absurdity of pronouncing the English to be a dialect of the Singhalese,† and the Latin a dialect of the

* The writer's acquaintance with the Sanscrit and Pali is indeed inadequate to illustrate this part of the subject with an example; but upon the authority of the Sidath'Sangarawa, it is to be presumed that a language of which two-thirds are *Nipan* and *Tasama*, is capable of being expressed without a mixture of the Sanscrit, &c.

† e. g. *Lop* 'to chop short,' ලොප්; *door* දොර; *mud* මඩ; *water*

Sanscrit. For, "the Sanscrit language," to quote from Sir William Jones, (vide his works, vol. I. p. 26,) "whatever be its antiquity, is of wonderful structure; more perfect than the Greek, more copious than the Latin, and more exquisitely refined than either, yet bearing to both of them a stronger affinity, both in the roots of verbs and in the forms of grammar, than could possibly have been produced by accident; so strong indeed, that no philologer could examine them all three *without believing them to have sprung from one common source,* which perhaps no longer exists."

The author of the Hindu Pantheon, London, 1834, [in his Oriental Fragments, *See Asiatic Journal for January* 1834, *p. p.* 175-6,] says, "that where there is presumptive or probable evidence of relationship between two people, affinity of language may be appealed to in corroboration of the proof *aliunde.* And when we speak of affinity of languages, *we mean not accidental and often merely apparent resemblance in the sounds of certain words,* but clear indication of similarity in the frame-work and grammatical structure of the tongues, demonstrating that they must have been derived from each other, *or from one common origin.* Identity of sound, in particular words, is almost *nothing in the scale of evidence as to the identity of two languages,* even if that identity could be well established; because, even compound words, and much more simple ones, are frequently traceable to causes which act uniformly amongst different people."

Now the affinity which the Singhalese bears to the Sanscrit is great; and yet in view of the peculiarities to which we have just adverted, the conclusion at which we arrive is (*not*

චතුර; *hour* හෝරා; *serpent* සපු; *new* නව; *way* වේ; *name* නම; *no* නැ; *sign,* සන්; *crime,* (thence *sin*) කරුම; *thin,* තුනි; *eyes* ඇස්; *bubble* බුබුල; *rays,* රැස්; *donee,* දැනි; *man,* මිනිස; *young* යොනන්; *hill* හෙල; *able* [ability] බල; &c. &c.

that the former is a *dialect* of the latter, but) that they had one common origin.

We should not here omit to consider, whether the Singhalese falls under the category of the Southern class of languages, which are of an origin distinct from the Sanscrit. *

Dr. Stephenson, in a paper read before the Royal Asiatic Society, "On the Maharatta language, on its connection with the other spoken dialects of India, and on its derivation from the Sanscrit, Persian, and other sources," says—"It was thought at one time that all the spoken dialects of India were merely corruptions of the Sanscrit; and although many words were found in those dialects which could not be referred to that source, it was supposed that those words had merely crept in by reason of the barbarism and carelessness of the speakers, who introduced them from ignorance of the correct terms. This opinion, however, lost ground as our acquaintance with the native languages increased: and it is now pretty generally admitted, that those of the South of the Peninsula at least, are of origin quite distinct from the Sanscrit, and that they have admitted words of that language, not from a want of native terms, but from the influence of religion; all their orthodox writings being composed in *Sanscrit.*"

Dr. Stephenson conceives that the case is the same, though in a less degree, with several other languages of India; that in all of them the Sanscrit is grafted on an aboriginal language; and that proceeding from the North it diminishes in quantity as we go southwards, becoming scarcely any thing in the vernacular Tamil; in the same way as in Europe the influence of the Latin which is

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* Professor Wilson says in the preface to his Grammar, p. ix.—"Cultivated languages of local origin are *there* [in the South of India] met with, largely supplied with words which are not of Sanscrit origin—There, however, as in the North, the introduction of the Sanscrit was the *precursor of Civilization,* and deeply impressed with peculiarities."

predominant in the South, decreases as one approaches Britain and Germany.

The Singhalese is unquestionably an Indian dialect; and looking merely to the geographical position of Ceylon, it is but natural to conclude that the Singhalese owe their origin to the inhabitants of Southern India, and that their language belongs to the Southern family of languages. To trace therefore the Singhalese to one of the Northern family of languages, and to call it a *dialect* of Sanscrit, is apparently far more difficult than to assign it an origin common with the Telingu, Tamil, and Malayalim, the *Southern* family.

But in view of all the arguments *pro* and *con*, the Singhalese appears to us to be either a kindred language of the Sanscrit, or one of those tongues (as indeed the Singhalese Alphabet, as old as the language itself, testifies, *vide infra*), which falls under the head of the Southern class. Yet upon the whole, we incline to the opinion, that it is the former. For, although Ceylon is on the South of India, yet it may have been peopled by a northern tribe: and although our alphabet is different from that which is regarded as the most appropriate to the Sanscrit, the *Nagari*, it must nevertheless not be forgotten, that the Nagari is to be met with on ancient monuments in different parts of this island. Furthermore, all our investigations to exhibit the difference between the Sanscrit and Singhalese both in their grammatical forms, and in the structure of the two languages, only furnish us with evidence to negative the particular relation ascribed to the Singhalese; viz. that it is derived from the Sanscrit. Still, the similarity in the general frame-work of these two languages (compare the Grammar and the notes); and, above all, the resemblances which the prepositions and numerous particles present (see Appendix C.) are so palpable and striking, that we are compelled to assign them a common origin. *

* And the same reasons preclude the supposition that the Singhalese falls under the denomination of "those languages, which in the interval of thousands of years in which they have been separated from the sources whence they arose, have, in a great measure, so altered the forms of words, that it is no longer practicable to refer them to the mother dialect, if it be still existing and known." *Bopp, II. p.* 712.

On the valuable authority of Professor Bopp we learn that there is a remarkable concurrence of nearly all the individuals of the Sanscrit family of languages in expressing the idea 'to go' by the root *i*. Now the Singhalese, besides its similarity in this respect,* also possesses what Bopp terms "the one-syllableness of fundamental ideas;"† for the Singhalese for "go" is also යා. Yet we have the high authority of the learned writer of the *Sidath' Sangarawa*, that though the latter word bears an affinity to, it is nevertheless not derived from, the *Sanscrit* (see Grammar § 6.) Numerous instances of this kind prove therefore, that the Singhalese "stands in fraternal connection with the Sanscrit, not in the relation of descent from it; that it is not begotten by it, but sprung from the same source with it."

Apart from these considerations, the utter absence of all traces of the *Singhalese* in India, and the existence in it of many characteristics common to all *primitive* languages, prove it to have been a very ancient one; and it is, therefore, not without reason that we believe it to be an off-shoot of the

* e. g. ඉසනොගෙන 'unable to go': *vide infra*, the continuation of the Inscription found at Mihintala, clause *Second*.

† Our readers will perceive the existence in the Singhalese language of a great number of words of one syllable. Indeed all the mono-syllabic sounds in the language are full of meaning: e. g. ම I. තා thou, ආ longevity, ර් arrow, ලා he, ඒ that, ඕ she, අර etcetera, නා earth, කී said, කෑ eaten, කොර් where, ගා stanza, ගී blank verse, ගර excrement, ගේ house, ඩා sweat, නා serpent, නී river, නෝ many, පර hour, දැ root, දී daughter, දෙ effulgence, පා feet, මා me, මී earth, මු this one, මේ this, මෝ she, යා go, රා lust, රෑ night, රූ form, වර adze, ලා insert, ලී wood, ලේ blood, වී paddy, ලෝ world, වේ way, වා wind, සා branches, සී lion, සු broth, සෙ shadow, සෝ ear, හා thee, හී thee, (fem.) හො thou, බා arm, බෝ much, බර cannot, දර patronymic, පර colour, නර no, මර this female, හා and, අං horns, බී having drunk, &c. See particles in Appendix C.

same source from whence the Sanscrit and Pali are derived. A resemblance in words and in grammatical structure is indeed common to all languages: but the formation of words from roots is in one of three ways. That by the addition of formative syllables to the root is the system to which Humboldt, Bopp, and Adam Smith have given the precedence in point of date. This it will be perceived is the prevailing ingredient in the Singhalese (vide Chapter VIII.) In this respect, as in that of innumerable objects being expressed by *descriptive terms* [see note (*) at p. 12] the Singhalese has a claim to be considered a *primitive* language.

It is also a fact, that the Singhalese language, as we find it at the present day, contains three primary elements, one bearing a relation to the Pali, another to the Sanscrit, and a third, in all probability, to that tongue from whence the Pali and Sanscrit are themselves derived. To the first belong terms connected with the national religion of the Singhalese; to the second terms of arts and sciences; and to the third native terms expressive of the common wants of mankind before the refined organization of society. And no person can study the Singhalese with any thing like attention, without perceiving that nearly three-fourths of the same may be now traced to the two first sources, leaving but a quarter which is the basis of the Singhalese. Be this, however, as it may; a careful examination of the oldest compositions furnishes us with sufficient evidence to confirm us in the opinion, that the present structure of the Singhalese language is in a great measure the result of a modern refinement.*

* Pridham in his compilation on Ceylon vol: 1. p 273, says—" The language employed in Singhalese books is not identical with that usually spoken, nor is it generally understood; it is properly called Elu, or more commonly High Singhalese, and according to the author of the Singhalese Dictionary, was the language of Lanka prior to the Singhalese conquest, the common Singhalese being supposed to have been introduced by the Singha conqueror. Elu does not bear so near an affinity to Sanscrit, as the colloquial language, of which nine out of every ten words are derived from Sanscrit or Pali" The reader will perceive, that although we cannot pronounce every part of the above passage to be correct; yet that the latter part of Mr. Pridham's opinion is borne out by the specimens of the oldest writings we have already laid before him.

We may here notice the inquiry which has been frequently made—" Why is it that the Singhalese draw so largely from the Sanscrit rather than from the Pali, the language in which the religious works of the Singhalese are written, and probably the language of the Wijayan dynasty?"

We cannot indeed affirm that the Pali has ever been neglected by the Singhalese.* Our own belief is, that both Pali and Sanscrit were anciently used alike. The existence in the Singhalese alphabet of Pali and Sanscrit characters, added to the fact that natives of the Island have from time to time composed works in both those languages, furnishes us with proof presumptive in support of that belief. But we must observe, that the Singhalese have latterly manifested a greater partiality to the Sanscrit than to the Pali. This perhaps may be explained. Of the two languages the Sanscrit is more euphonious, and as the name itself signifies, more " polished "† than the Pali. The poets and commentators, who composed the majority of the Singhalese literati, at least after the general destruction of the native records, have, it is believed, with a view to "embellish" their language, borrowed freely

* The Rev. S. Hardy, in his late publication entitled *Eastern Monachism*, bears testimony to this fact in the following terms: The high state of cultivation to which the Pali language was carried. and the great attention that has been paid to it in Ceylon, may be inferred from the fact, that a list of works in the possession of the Singhalese that I formed during my residence in that Island, includes *thirty-five* works on Pali Grammar, some of them being of considerable extent.—p. p. 191-2.

† "*Sanscrit* is the passive participle of a compound verb, formed by prefixing the preposition *Sam* to the crude verb *cre*, and by interposing the letter *s* when this compound is used in the sense of embellishment. Its literal meaning then is 'adorned;' and when applied to a language it signifies polished."—*Colebrooke's Essays*, vol. II. p. 2.

from that which was more congenial to their views, the Sanscrit; and have thus laid a foundation for a mixed dialect, which is the one now in use. Even prose writers of a comparatively modern date (of whom there are few, if any at all, deserving of notice), have closely followed the example of the poets and commentators,* by whom alone they could be guided in the absence of the ancient literature of the Singhalese, which had already suffered with their Scriptures. One other reason exists, which accounts for the partiality manifested by the Singhalese towards the Sanscrit. It is, that almost all the arts and sciences known amongst the Singhalese were borrowed from Sanscrit writers. To the above, perhaps, we may add another, contained in a passage translated by Mr. Colebrooke, and which, being furnished by the Brahmins, probably did not fail to give to the Sanscrit a greater claim upon the Singhalese. The passage referred to is the following:

"Language, again, the virtuous have declared to be fourfold, *Sanscrita* [or the polished dialect,] *Pracrita* [or the vulgar dialect], *Appabransa* [or jargon,] and *Misra* [or mixed.] *Sanscrita* is the speech of the celestials, framed in grammatical institutes. *Pracrita* is similar to it, but manifested as a provincial dialect, and otherwise; and those languages which are ungrammatical are spoken in their respective districts." —*Colebrooke's Essays*, II. p. i.

It will have been observed, that a great portion of the words in the Singhalese is common to both the Sanscrit and Pali. This, while it supports our conjecture that the three languages owe their origin to one common source, renders it difficult to state, with any thing like certainty, whether certain words in the Singhalese, as we find them in modern works, are derivatives from the Sanscrit and Pali, or whether they are primitives, exhibiting merely the casual differences which result from shortenings, weakenings, and abrasions of sounds; alterations that ever exist between the dialects of one common parent language. In illustration of this part of the subject we refer the reader to the following passage from the *Panchika Pradeepa* or the 'Mugallayana Pathi Panchica.'

සකලලෝකනයනරසායනවූවා නිංශන්වර මහපුරුෂලක්ෂණා ගීතාගානුව්‍යඤ්ජනයෙන් සමලංකෘතවූ ආත්මභාවයතොමරුපකා යසම්පත්තිනම්වේ—සතොපකාරසම්පන්නම් ආශ්‍රයප්‍රයොගවසයෙන්විවිධවේ—මගිදේවදත්තාදී නිත්‍යව්‍රෙධිසත්ව ත්තෙරෙහිදුනිත්‍යයෙන්ගිතාධ්‍යාසයඛවද නොමුශුකලඹුදුරන් අතිභද්‍රපීඨස්ථවිරාදීන්ගෙණ්ඩුජ්‍යපරිපාකකාලාවගම අස්‍රයනම් වේ—

1, සකල common to S. P. and E., * means 'all.' There is another Singhalese word, සියළු, derived from either the S. or P., and also a native term of like signification, මුළු. —2, ලොක 'world,' S. P. and E.; but ලෝ and ලෙවු are the Singhalese forms of the same word.—3, නයන 'eye,' S. or P.; its equivalent in the E. is නුවන්: අස E. is pro-

* We cannot help remarking, that the Commentators have been the instruments by which a mixed Elu-Sanscrit style has been introduced to this Island. For it will be perceived, that with a view to pedantic exhibition of their learning, and also to make themselves intelligible to the Brahmins from India, ancient commentators invariably adopted a mixed, even where the Singhalese afforded them ample scope for a purely Elu style. All subsequent writers, with their deep veneration for all that had been handed down by their forefathers, have continued in this practice, and the result has been, an adherence to the same style with an unscrupulous tenacity, by the ignorant as well as the learned. As an illustration of this, we may select the very opening address in the Sidath'Sangarawa, and its paraphrase.

The Text. මහදගදකිලිකර සම්බුද්ධොවාදත්හව:
දුහුනන්දනුම්සඳහා කරණෙම්සිදත්සඟරු.

The Paraphrase: සම්බුද්ධොවාදත්හව,, සකලශ්‍රෙයස පදප්‍රාප්ත සන්පයශාන්තකොට අවබෝධකල සර්ව්‍යශ්‍රයාහව, මහද,, මා හේන්‍රදය, ගඳකිලිකර,, ගන්ධකුටිභාවයෙන්පමුණුවා, දුහුන ත්,, අධ්‍යනිකයන්ගේ, දනුම්සඳහා,, පරිශ්‍රුතයපිනිස, සිදත් සඟරු,, සිද්ධාන්තසංග්‍රහය, කරණෙම්,, ආරම්භකරනෙම්කෙවත් පවත්හන්නෙම්—

* S stands for *Sanscrit*; P for *Pali*, and E for the Singhalese or Elu.

bably from අච්චි P.; අක් E. from අක්ඛි S. or අක්ෂි S.; නොත් E. from නොතත P. or නෙත්‍ර S.; and සක් E. from චක්ෂු S. or චක්ඛු P.—4, රසායන (vide Clough's Dictionary) S. and P., and its equivalent in the E. is රසයින (vide Pradeepikawa).—5, වූ is a native E. particle.—6, වාත්‍රිංශත් 'thirty-two,' purely S. දෙතිස් being its E. form.—7, වර 'supreme,' S. P. E. Purely E. authors have used this without any alteration.—8, මහ 'great,' E., and its equivalents in the S. is මහත් (also used in the E. without alteration); and in the P. මගනත.—9, පුරුෂ 'man,' S. But the word used in purely E. authors is පුරිස්, probably derived from the P. පුරිස.—10, ලක්ෂණ 'indication,' S. Its equivalent in the E. being ලකුණ.—11, අසිති 'eighty,' P. Its equivalent in the E. being අසූ.—12, අනුව්‍යාඝ්‍රන 'attendant beauties,' from the P. and S.—යෙන් 'from;' an E. inflexion.—13, සමලංකෘත 'very delightful,' S.—14, ආතමභාව 'the deportment of the body,' S.—15, ස an E. inflexion.—16, නෙම 'person,' E. [see note (*) at p. 27.]—17, රූප 'form,' S. P. රූ being its equivalent in E.—18, කාය 'body,' S. P. and E.—19, සම්පතති 'possession,' P. සම්පත් E.—20, නාම් is the E. expression of නාම P.—21, වේ the verb substantive E.—22, සත්ව 'being,' S. for සත් E. සතත P.—23, උපකාර 'help,' S. P. E. There is, however, an E. expression for the same found in some books උවාරණ.—24, ආශ්‍රය 'association,' S. for the E. expression අඋසිරු.—25, ප්‍රයොග 'device,' S. for පියෝ E.—26, වසයෙන් 'in the mode,' E. for වසාන් S. and වසා P.—27, ද්වි 'two,' S. for දෙ E.—28, විධි 'method,' S. P. for වැදුරුම් E.—29, ඔහි 'therein,' E.— 30, ආදි 'etcetera' S. P. for අඋ E.—31, නිත්‍ය 'always,' S. for නිති E.—32, විරෙධි 'opposed,' P. for විරුද්ධ E.—33, සෙරෙයි 'respecting,' E.—34, ද an E. inflexion.—35, හිත 'friendly,' S. P. E.—36, ආධ්‍යාස 'intention,' S. for අදහස E.—37, බවද 'the fact of,' E.—38, නොමුහුකල 'unripe,' E.—39, ඉදුරන් 'attributes,' E. for ඉන්ද්‍රිය S. and P.—40, අඋති 'inherent,' E. for අසති S. අතති P.—41, ස්ථවිර 'venerable priest,' S. for ථෙර P. and තෙර E.—42, න්ගේ E. inflexion.—43, පරි

පාක 'fully ripe,' S. and P.—44, කාල 'season,' S. P. for කල E.—45, අවගම 'awaiting,' S. and P. for දැන්ම E.—and 46 ආසය P. of ආශ්‍රය, which see *supra*.

Before quitting this subject, we may here state that where a language is the derivative of another, it is probable there will be found (as in the Pracrit) Grammatical rules for deducing one from the other. There is, however, not a single book extant amongst us which treats of deducing the Singhalese from the Sanscrit. This also furnishes us to a certain extent with presumptive evidence in support of our theory, that the Singhalese was not immediately derived from the Sanscrit. But we have nevertheless seen that many words are derivatives from that source into the Singhalese, and that the present structure of the language is in a great measure the result of a modern refinement. It may therefore not be without advantage to notice a few philological peculiarities of the Sanscrit as compared with the Singhalese.*

E. G. The Sanscrit අ frequently assumes the sound of අඋ in the Singhalese, as අක්ෂි *Sanscrit* 'eyes,' අඋස් *Singhalese;* ආශ්‍රය *Sanscrit* 'association,' අඋසිරු *Singhalese;* ආචාරිය *Sanscrit* 'teacher,' අඋදුරු *Singhalese.* †

ඓ is changed into ඉ; as ඓශ්වර්‍ය *Sanscrit* 'prosperity,' ඉසුරු *Singhalese.*

ක is sometimes changed into ස in Singhalese, as නිශාකර *Sanscrit* 'night-producer'—*moon,* නිසඳුරු in *Singhalese;*

* In deducing words from the Sanscrit, the student should chiefly attend to the alphabets, or the sounds which are peculiar to the two languages; and should avoid the use of those letters which are foreign to the Singhalese.

† These examples, perhaps, exhibit merely the transformation of sounds which words, derived from the same source, have undergone during the lapse of ages; or they present us with those modifications which are the result of their being deduced from the Sanscrit or Pali. In either case attention to the above peculiarities will not be without profit to the student.

සහකාර *Sanscrit*, සහපුරු *Singhalese* 'a small kind of mango;' විකරණ *Pali*, වියරණ *Singhalese* 'grammar;' මුඛ *Sanscrit*, මුව *Singhalese* 'mouth.'

ග is often changed into ය or ව; as නාගරී *Sanscrit*, into නියරි* *Singhalese* 'citizen;' නාගර *Sanscrit*, into නුවර *Singhalese* 'city.'

ඛ is altered into ං; as ගඛගා *Sanscrit*, into ගඟ† *Singhalese* 'river;' තුඛග *Sanscrit*, into තුඟු Singhalese 'high.'

ච is altered in Singhalese into ස, හ, and ද, respectively; as කාඤ්ච *Sanscrit*, into කසුන් *Singhalese* 'gold;' පචාමි *Pali* and *Sanscrit*, into පිසමි *Singhalese* 'I cook.' [Numerous examples may be cited of this change] විචාරෙත්වා *Pāli*, into විතාරා *Singhalese* 'having inquired;' වචන *Sanscrit*, into වදන් *Singhalese* 'words;' මුච *Sanscrit*, into මුද *Singhalese* 'to release.' The copulative ච in compounds is invariably changed into ද in Singhalese.

ජ is frequently changed into ද; as ජන *Sanscrit*, into දන *Singhalese* 'beings;' රජ *Sanscrit*, into රද *Singhalese* 'king;' දජ *Sanscrit*, into දද *Singhalese* 'flag.' [Numerous examples may be cited of this.]

ඤ is altered into න; as ඤාන *Sanscrit*, into නැන *Singhalese* 'wisdom.'

ට is sometimes altered into ල; as කිරීට *Sanscrit*, into කිරුල *Singhalese* 'crown;' කූට *Sanscrit*, into කුල *Singhalese* 'mountain top;' ආවාට *Pali*, into වල *Singhalese* 'hole.'

ඩ is frequently changed into ද and ළ respectively; as ජඩ *Sanscrit*, into දද *Singhalese* 'fool;' තඩාග *Sanscrit*, into තලා *Singhalese* 'pond;' දෘඪ *Sanscrit*, into දළ *Singhalese* 'coarse.'

ඳ is found altered into ඩ, as in උත්ඩව *Sanscrit* 'top' into උඩ *Singhalese;* අඩ *Sanscrit* 'half,' into අඩ *Singhalese.*

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* See Grammar § 7.

† ඟ This letter is inflected with ං in the Singhalese. See Appendix C.

ප is changed into ව; as පාප *Sanscrit*, into පව් *Singhalese* 'sin;' දීප *Sanscrit*, into දිව *Singhalese* 'island.

ඛ is altered into ව; as භූ *Sanscrit*, into වූ *Singhalese* 'be;' භවන්ත *Pali*, භවන් *Sanscrit* into වහන්සේ *Singhalese* 'Honor, Excellency.'

All the aspirate characters in Sanscrit are changed into their equivalent unaspirate simple sounds in Singhalese; as ආධ්‍යාස into අදහස 'intention;' විරෙධි into විරුදු, 'opposed;' සිධාර්ථ into සිදුහත් 'a proper name;' ථෙර *Pali*, into තෙර *Singhalese* 'a high order of priesthood,' &c.*

The above remarks will clearly prove the utility—nay the necessity which we have felt at every stage of our studies—of a correct and accurate knowledge of the Singhalese alphabet. When we speak of the Singhalese 'Alphabet,' we do not mean the 'Hodia,' which every scholar is taught upon his first entrance upon the study of the Singhalese, and which contains both the characters proper to the Singhalese, and the symbols of sounds which exclusively belong to the Sanscrit and Pali languages; but we mean the letters which are peculiar to the *Singhalese* as contradistinguished from those belonging to the cognate languages. The paper on a course of study, inserted in Appendix C., will explain the reasons for the amalgamation of Singhalese with Sanscrit and Maghadi characters.

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* Our limits forbid any further exemplifications of the transformation of the letters in the two cognate languages; but we have laid before the reader sufficient, we trust, to enable him to prosecute the task further. And before we dismiss the subject, we give a few examples shewing the relation which the Singhalese bears to the English, not only in the comparison of detatched words (see note at p. p. xliii, xliv.); but in the striking resemblance which words in those languages present as viewed through their roots, and the laws under which transformations of sounds take place in different languages: e. g. 'eye' අැහැ; 'nose' (නාස changed into) නාහ; 'tooth' දත; 'star' තරු; 'day' (ද changed into) ද; 'light' එළිය; 'moon' හඳ; 'middle' මැද; 'red' රතු; 'stand' සිටි; 'be' වූ; 'mouth' මුව; 'four' හතර; 'five' පහ; 'six' හය; 'eight' අට; 'nine' (නව changed into) නම; &c. &c.

Although symbols of sounds peculiar to the Sanscrit, are found in the Singhalese Alphabet; it is nevertheless true, that, except in its arrangement, it bears no affinity to the alphabet which is regarded as the most appropriate to the Sanscrit, the *Nagari* or *Deva Nagari*. The Singhalese characters appear to have assumed their present circular form at a very late period in the History of Ceylon; for on reference to the ancient Inscriptions, an impression of one of which is to be seen in the Museum of this society,* we find that the old characters were more angular in their formation, and less perfect in shape.

Major Forbes says, "Two distinct written characters have been employed in Ceylon; one of these has not only been obsolete for generations, but even its alphabet was unknown: this is called the Nagara, and is remarkable for the square or angular form of its letters. The Singhalese character now in use, on the contrary, is equally remarkable for its circularity. The Nagara for many ages has only existed in the numerous stone inscriptions that are scattered over Ceylon, and still remain untranslated; but as the alphabet lately restored by Mr. Prinsep and published in his most valuable journal, appears to be nearly identical with the Ceylon Nagara, there is little doubt that any Pali scholar may now investigate the secret of these writings. This form of letters was probably brought into Ceylon from Patalipura by Mehindoo, B. C. 307."—

It is indeed no less probable that of the "two distinct characters" the Deva Nagara was introduced by the *Sinha* conquerors; and although we are unprepared to discuss the subject with any confidence, we may nevertheless remark that this conjecture is supported by what Mr. Turnour says in his Introduction to the Mahawanso, that Singhapura whence Wijaya came, "is probably the modern Singhaya on

* The Ceylon Branch of the Royal Asiatic Society, before which this essay was read.

the Gunduck river, *in the vicinity of which the remains of Budhistical edifices are still to be found.*"

Be this however as it may; the Singhalese characters certainly present a great affinity to those of the Southern family of languages which are distinct from the Sanscrit. For, who can look at the Tamil and Singhalese alphabets, without being struck with the sameness of their arrangement, and the resemblance in the formation of a great number of the characters which are found in them. The following examples will exhibit the affinity between the Tamil and the Singhalese Hodia. ඉ=இ *e*; උ=உ *u*; ඊ=ஈ *ē*; ඌ=ஊ ஊ *ū*; ක=க *k*; ප=ப *p*; ය=ய *y*; ර=ர *r*; න=ன *n*; *&c.* The vowel-signs too, with which the consonants are inflected, agree in a wonderful manner. e. g. පා=பா pā; පි=பி pi; පී=பீ pī; පු=பு pu; පූ=பூ pū; පෙ=பெ pe; පේ=பே pē; පො=பொ po; පෝ=போ pō; පෞ=பௌ pow; &c. So likewise different other letters.

The *Karnataka* alphabet, one of the Southern family of languages, we are told, bears a resemblance to the Singhalese. The Rev. Mr. Hardy says, "The alphabet which is peculiar to the Singhalese, and not used for any other language, in its general character bears a considerable resemblance to the ancient Karnataka, as seen in the copper-plates of a grant made to the Syrian Church by one of the early native princes, the date of whose reign is not known."

In the *Telingu*, the characters which stand for our ඊ, ඩ, ඪ, ර, and ළ (see Phonology, by Edmund Fry, p. 292); in the *Grantha*, the equivalents of our ළ, ඩ, ඩ, ඩ, ය and ළ, (*id.* p. 102); in a *Pali* alphabet said to be found in certain parts of the north of Java, amongst others, the letter which stands for our ඩ (*id.* p. 16); and in the *Burman*, the letters which represent our ක, ප, ඩ, ය, and ර (*id.* p. 132), are strikingly similar: and although our language furnishes us with strong evidence on the one hand against the supposition that it belongs to the Southern class of languages, and on

the other in favor of the belief that it bears a great affinity to the principal of the Northern class, viz. *the Sanscrit;* yet a comparison of the alphabets to which we have just directed attention, with the Singhalese characters, exhibits a strong relationship between those alphabets and our own: whilst between the Nagari and the Singhalese there is an utter absence of that resemblance, except in the *anuswara* ං, and the *visarga* ඃ, which are the same not only in those two, but in many of the Asiatic alphabets.

To the Singhalese language are (properly speaking) known 10 vowels and 20 consonants. The vowels are subdivided into එහු or ලහු *light* or *short*, and ගුරු *heavy*, or *long*. The short vowels අ, ඉ, උ, එ, and ඔ, are rendered long thus: ආ, ඊ, (or ඉ) ඌ, ඒ, and ඕ: and the latter are considered distinct from the former. Each of the 20 consonants ක, ග, ජ, ච, ඩ, ණ, * ත, ද, න, ප, බ, ම, ය, ර, ල, ව, ස, හ, ළ, ං, (some of which are otherwise expressed to produce corresponding aspirate sounds, but which being foreign to the Singhalese are not here reckoned), may be so inflected as to produce all the sounds of the vowels both long and short, with the exception of the last. Thus, take e. g. the first consonant ක. It contains the sound of අ. Render it කි and the inherent vowel sound is ඉ—render it කු and it is උ—render it කෙ it is එ—render it කො and it is ඔ. So likewise the five long vowel sounds are produced by rendering ක into කා, කී, කූ කේ, and කෝ.—The other consonants may in like manner be varied. But the last *(Anuswára)* ං, being immutable, and having no vowel sound inherent in it, cannot be uttered without the help of a vowel; and it is therefore usually expressed in the alphabet with

* The general use of this lingual sound (ණ) must here be explained, since there is another න, having the same sound. ණ is used after a ර or ශ; as සරණ *feet*, සිංහණ *Budha*. But where the ර or ශ is not in the same syllable with ණ, the dental න is used; as සුර-නර *gods and men*, and අශ-නාම *last name*.

PLATE III.

See p. p. lviii, 135, 227.

THE SINGHALESE ALPHABET.

VOWELS.

Initials.	Medials.	Equivalent and Power.
අ ...	... [a] ...	... a as in adieu.
ආ ...	... ා ...	... à —— father.
ඉ ..	... ි ...	... i —— Ethiopia.
ඊ or ඊ ...	... ී ...	... ì —— Machine.
උ ...	... ු or ු ...	... u —— pull.
ඌ ...	... ූ or ූ ...	... ù —— rule.
*සෘ or පෘ	... ෘ ...	... ru [b]
*සෘ or පෘ	... ෘ ...	... rù [b]
*ඍ ...	... ෘ ...	... lu [b]
*ඎ ...	... ෘ ...	... lù [b]
එ ...	... ෙ ...	... e as the letter *a*.
ඒ [c] ...	... ෙ or ෙ ...	... è as the *a* in ale.
*ඓ ...	... ෛ ...	... ai or *y* as in My.
ඔ ...	... ො ...	... o as in poll.
ඕ [c] ...	... ෝ ...	... ò —— pole.
*ඖ ...	... ෞ ...	... ow——owl.
අං ...	... ං ...	... ng as in the French *n* in mon.
*අඃ ...	... ඃ ...	... ah —— Pah!
අෙ [c] ...	... ෙ ...	... e —— fell.
අෙ [c] ...	...	... è —— in *a* in dam.

CONSONANTS.

Gutt ...	ක k,	*ඛ kh;	ග g,	*ඝ gh;	*ඞ n. [d]
Palatals ...	ච ch,	*ඡ chh;	ජ j,	*ඣ jh;	*ඤ n. [d]
Cerebrals ...	ට t,	*ඨ th:	ඩ d,	*ඪ dh;	ණ n.
Dentals ...	ත t,	*ථ th;	ද d,	*ධ dh;	න n.
Labials ...	ප p,	*ඵ ph;	බ b,	*භ bh;	ම m.
Semivowels ...	ය y,	ර r,	ල l,	ව v;	
Sibilants and aspirate,	*ශ sa;	*ෂ sha; [e]	ස s; [e]	හ h;	ළ lla.

DOUBLE LETTERS. [f]

ළු lu; ඳ nd; ඟ ng; ඬ nd; ඹ mb; *ඦ nch; *ඣ nchh; *ඬ tth; *ඬ ddh; *ඳ dv; *ඳ jn; ඟ ngsa; *ඹ bbh.

INFLECTED CONSONANTS. [g]

ක ka, කා kà, කි ki, කී kì, කු ku, කූ kù, ක්‍රු kru, ක්‍රූ krù, ක්ලු klu, ක්ලූ klù, කෙ ke, කේ kè, [c] කො ko, කෝ kò, [c] කෙ ky, කෞ kow, කං kng, කඃ kah.

කෙ ke, [c] කෙ kè. [c]

කෙ ke, කේ kè, [c] කො ko, කෝ kò, [c] කෛ ky, කෞ kow, කං kng, කඃ kah.
කැ ke, [c] කෑ kè. [c]

Other different Symbols.

ැ or ෘ mark of the mute consonants; ඝ = ැ ග [h]; ඹ = ැ ය [i]; ් on the top of a letter = ර් [j]; ———— full stop; ,, Pause; — short letter; ∩ long letter; ≡ prolated sound.

Numerals. [k]

෧	෨	෩	෪	෫	෬	෭	෮	෯	෰
1	2	3	4	5	6	7	8	9	10
ශෙ	ශෙ	ශෙ	ශෙ	ශෙ	ශෙ	ශෙ	ශෙ	ශෙ	ශ
11	12	13	14	15	16	17	18	19	20
ශ	ශ	ශ	ශ	ශ	ශ	ශ	ශ	ශ	ශ
30	40	50	60	70	80	90	100	200	300
		ශ	ශ	ශ	ශ	ශ	ශ	ශ.	
		400	500	600	700	800	900	1000.	

Remarks.

N. B. The alphabet above given is the one now in use, containing the characters proper to the Singhalese, Pali, and Sanscrit.

* Those characters which have a * prefixed to them are of a Sanscrit origin.

[a] In all uninflected consonants the අ is inherent.

[b] These letters cannot be exemplified in English. The Singhalese pronounce them a little differently from the Hindus; compare the above with Wilson's Sanscrit Grammar.

[c] These are omitted in the Singhalese Hòdia or Alphabet.

[d] See p. lxiii. as to its power.

[e] As to the power of these letters, see p. lxiii.

[f] See p. lxi. et seq.

[g] The other consonants are inflected in like manner.

[h] Thus කතීතව්‍ය 'to be made.' Here the ව becomes mute, and ඝ is pronounced ග.

[i] This is the inflected form of the last. ඝ may be also inflected with the medial forms of ු or ූ.

[j] As in the last example the ් on the top of a letter is sounded ර්, as if the word was written කර් තව්‍ය.

[k] These Singhalese numerals are now obsolete, the natives using the Arabic. See note at p. clxxv.

N B. There are different other figures used by the Singhalese for their Astrological calculations; but we have not the types for them all: see plate IV.

PLATE IV.

KATAPAYA NUMERALS.

1	2	3	4	5	6	7	8	9	0
ක	ඛ	ග	ඝ	ඞ	ච	ජ	ඣ	ඤ	ඤ
ට	ඨ	ඩ	ඪ	ණ	ත	ථ	ද	ධ	න
ප	ඵ	බ	භ	ම	*	*	*	*	*
ය	ර	ල	ව	ශ	ෂ	ස	හ	ළ	*

REMARKS.

These obtain the appellation of "Katapaya" from the letters in the first column of the above diagram. They are not employed in any except Pali and Sanscrit works of the Singhalese, and more particularly in books on Astrology and Medicine. Every letter under each of the above ten columns represents the respective figure or Zero against which the same is placed. They are used to represent dates, &c., which, but for this symbolical method, it would be difficult, if not impossible, to express in metrical compositions. The mode in which they are used is the same as that adopted for the representation of prosodial feet (see p. p. 58, 75.) It is remarkable, however, that where the Katapaya numerals are used, they are read from right to left. e. g.

සාකෙපරකතමභුජවිහනරිඳුජම්බු
දෙනිපුරම්හි නිවසංගජකූටසංඛ
3 8 1 1

"Whilst dwelling in King Parakkramabahu's city of Dambadeniya in the (year) numeral *ga-ja-kù-ta* of the Saka Era;"—*Manjuse.*
3 8 1 1

Here the figures must be read from right to left, as in that case alone can we get the year intended by the writer, viz. 1183. It is also to be borne in mind that initial vowels and mute consonants, (which are sometimes used amongst these numerals, purely for metrical purposes, or to avoid a hiatus occasioned in composition) are not reckoned; and that it is permissible to inflect the above numeral consonants with vowels in order to render them euphonious.

☞ As it may prove useful to Orientalists, especially to those who may be desirous of deciphering the dates of old monuments, we here direct the attention of the reader to a different system of Numerals called *Bhùtha Sankiyá*, found in ancient writers. It is upon a process nearly similar to the Katapaya—the difference consisting in words being used instead of letters. The words selected are those whose powers are known, and such as indicate a numerical quality inherent in the object or idea expressed by those words. E. G. In Mr. Colebrooke's Essay on "Hindu Astronomers," (see his works, II. p. 390,) he gives the following stanza with the free translation which accompanies it:

"නාඩාමුරරෙශ්වර ණාර විඳුං,

the first vowel—thus, අං. The 19 consonants thus produce 10 times 19, or 190 sounds. Add to this number the unchangeable consonant ං, and the 10 vowels, and we then have 201, the total number of sounds which compose the Singhalese alphabet. These, according to the author of the Sidath' Sangarawa, are all the sounds which are necessary for a correct expression of the Singhalese; yet we find two letters or sounds exclusively Singhalese, omitted by the Grammarian in the above number. They are අ [having the sound of *a* in '*a*nd'] and its long sound ඇ [as in '*a*nt']; and are the vowels by whose assistance the changeable 19 consonants are rendered කැ and කෑ; ගැ and ගෑ, &c. Thus by adding අ and ඇ, and twice 19 consonant sounds, which are formed by their assistance, to the 201 sounds to which we have already directed the reader's attention, we obtain the 241 vocal sounds in the Singhalese language.

All the sounds which are comprehended in the above number are used in the cognate languages, with the exception of ඍ, ඎ, ඍ, ඎ, ළ, and ළ, in the Sanscrit; and ඍ, ඎ, ළ, and ළ, in the Pali.

අ and ඇ—Dr. MacVicar says, in reference to these vowels, "It must be here remarked, however, that in the Singhalese a vowel sound frequently occurs which must be attended to at the present time, though it will probably vanish, at least in writing, when the people who speak Singhalese rise in taste and intellect. I allude to that ugly guttural sound of *a*, of which ැ and ෑ are the symbols, which is heard in the bleating of a sheep, and in some measure also when a person with an English accent utters in a melancholy manner, and very lengthened, the word *Mary*." Although it is to be observed that these vowel sounds, with which nouns and verbs were anciently inflected in different cases and moods, are now generally set aside by the substitution of other vowels, as පුතැ (ඇ) නෙමිය (see § 34), which is now uttered පුත (අ), or පුතේ (ඒ) නෙමිය; මරසක්නාන

PLATE III.
See p. p. lviii, 13

Initials.

Gutturals
Palatals
Cerebrals
Dent

ශාකෙවිගිනෙශසිපකිගිඛෙනෙ :

'Having bowed to the foot of the foe of Mura, the fortunate Satànanda propounds, for the benefit of students, the Bhàswatì in the Saca Year 1021.' "

Literally:

"Having bowed to the Lotus-foot of the foe of Mura, the illustrious Satànanda has propounded, for the benefit of students, the Bhàswatì after the lapse of *Moon-bird-vacuum-one* in the Saka era."

1 2 0 1

Here the words 'moon' 'bird' 'vacuum' and 'one' stand for the numerals which constitute the date of Satànanda's work. Hence, as there is but one *moon*, it indicates 1; as a *bird* is oviparous, and *oviparous* creatures receive the appellation of *dwija* or 'twice-born,' 'bird' represents the numeral 2; since 'vacuum' indicates nothingness, it properly represents a zero; and 'one' stands for the numeral which it plainly indicates. Thus collecting the figures 1, 2, 0, and 1, and reading them from the right we obtain 1021.

the first vowel—thus, අ. The 19 consonants thus produce 10 times 19, or 190 sounds. Add to this number the unchangeable consonant ං, and the 10 vowels, and we then have 201, the total number of sounds which compose the Singhalese alphabet. These, according to the author of the Sidath' Sangarawa, are all the sounds which are necessary for a correct expression of the Singhalese; yet we find two letters or sounds exclusively Singhalese, omitted by the Grammarian in the above number. They are අ [having the sound of *a* in '*a*nd'] and its long sound ඇ [as in '*a*nt']; and are the vowels by whose assistance the changeable 19 consonants are rendered කැ and කෑ; කෙ and කෙ, &c. Thus by adding අ and ඇ, and twice 19 consonant sounds, which are formed by their assistance, to the 201 sounds to which we have already directed the reader's attention, we obtain the 241 vocal sounds in the Singhalese language.

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මින්පැලැ (අැ) (see Addenda § 22), which is now written මරසන්තනාමින්පැලා (ආ); yet we do not apprehend the result which Dr. MacVicar thinks is "probable." For these vowel sounds are as much a necessary part of our language as අ and ආ; and hardly can a dozen lines be written in Singhalese without introducing the sounds of අැ and අෑ. The Rev. B. Clough, in his Dictionary, gives 233 words wherein these vowels are initials. How many more may we not enumerate which he has omitted? How many more in which they occur as finals? and how many more still are there to be found in a language where the (19+4*=) 23 Singhalese consonants, not to mention divers others of a Sanscrit origin, are inflected with these vowels?

Nor indeed are they at all so harsh in sound as Dr. MacVicar imagines. We would have our readers bear in mind, that අෑ does not, any more than the other five long vowels, necessarily and usually produce a "lengthened" "melancholy" sound. For all vowels have three quantities, *short, long,* and *prolated;* of which the two first alone are generally used in a language, the last being only found to represent the sounds of animals, as බෑ *Bha!* "the bleating of a sheep;" or in uttering an extraordinary emotion of the mind, as බෑ 'cannot'? [when it would convey a contemptuous mode of reply or inquiry]; or for the sake of sustaining the voice in singing. And the ordinary short අැ, and long අෑ are frequently met with in the English without producing either a "lengthened" (prolated), or "melancholy" sound; e. g. අැ in '*a*nd,' '*c*at'; and අෑ in '*a*nt,' '*m*an,' '*st*and,' &c. To suppose, therefore, that අැ and අෑ in the Singhalese will ere long vanish, is no more probable, than to suppose that their equivalent sounds in the English, will, in process of time, be similarly lost.

* The four additional consonants here indicated are ඤ, ඟ, ඬ, and ඳ.

ඵ and ඹ, are confined to the Singhalese. And it is remarkable, that the Nagari possesses the long ඒ and ඕ alone, which, although omitted in the Singhalese alphabet for the reasons mentioned by us elsewhere (see note at p. 15), are yet included in the Sidath'Sangarawa. Professor Bopp in his Comparative Grammar, p. 3, says with reference to these letters, "Among the simple vowels the old Indian alphabet is deficient in the designation of the Greek epsilon and omicron (*e* and *o*), whose sounds, if they existed when the Sanscrit was a living language, yet could only have evolved themselves, subsequently to the fixing of its written character, out of the short *a;* for an alphabet which lends itself to the subtlest gradations of sound would assuredly not have neglected the difference between ă ĕ and ŏ, if the sounds had been forthcoming."

ළ, is used only in Elu and Pali. According to Professor Wilson, a similar character is found in the ancient Vedas, to which it is peculiar; and this itwould seem partakes of 'l' and 'r.'

ළු, is formed of ළ and ු, as කළු *kalu* 'black.'

There is one other consonant, which, though producing a compound sound, is yet unknown to the Sanscrit. It is

ඳ, exclusively Elu, compounded of න and ද; as හඳ *handa* 'moon.'

The consonants ඟ, ඬ, and ඳ, are common to the Sanscrit, Pali, and Elu; and are respectively formed by a union of two of the characters already given.

ඟ in Elu is sounded differently from Pali and Sanscrit. Thus අඟ *anga*, 'horn,' Elu, is more soft than ගඟ *ganga*, 'river,' Pali and Sanscrit. This letter is formed in the Elu by a union of ං and ග, and in Pali and Sanscrit by that of the sounds ඬ and ඟ. It is, however, supposed * that its formation in the former is precisely in the same manner as in the latter languages; but this is a mistake, since ඬ is foreign to the Singhalese. Vide Appendix C.

* *Vide* ළුළුවිදුස. Elu Prosody, p. 1.

ඬ is formed of ණ and ඩ; as හඬ *handa*, 'sound,' Elu; ගඬ *ganda*, 'fruit,' Pali and Sanscrit. Like the rest of the union-letters here mentioned, the two sounds of which each is a compound, are more fully uttered in Sanscrit and Pali, whilst in the Elu they are so blended together that the first affords but a very faint sound.

ඹ is a compound of ම and බ. In the Elu it has a soft sound as අඹ *amba*, 'mango'; in the Pali and Sanscrit a hard and full, as අඹු *ambu*, 'water.'

The last three, as well as ඳ, are susceptible of the same inflections and variations to which we have directed attention; and thus we get the (4 × 12=48,+241+ළ=) 290 sounds for which we have distinct symbols in the Singhalese language.

It must not be forgotten, that some of the consonants have different forms producing corresponding aspirate sounds. They are not used in the Elu, except in expressing words of a foreign origin, and are therefore omitted in the Sidath' Sangarawa. But, since they are essential to a correct expression of the Pali and Sanscrit, (languages which the Singhalese anciently used in common with the Elu), these aspirate letters, with several others which we shall hereafter enumerate, are inserted in the Singhalese *Hōdia.* *

The aspirate letters or sounds are the 10 following:

ඛ, ඡ, ඣ, ඦ, ඨ, ඪ, ථ, ධ, ඵ, and භ—

The Singhalese alphabet also contains 7 Sanscrit vowels, පදි පදිදි ඉ ඌ ඍ ඎ ඔ and the unchangeable (*Visarga*) expressed with the 1st vowel, thus—අඃ. It is by their

* හෝඩිය *Hodia* is a noun in the *feminine* gender, derived from the root හි; and සු an inseparable preposition, meaning 'well'. The සු, being changed into හො by the rule at § 14. *a.*, and the හො into හෝ by the rule at § 22. *a.*, we obtain හෝඩි, to which usage has added the expletive ය, under the principles which are laid down at p. 88. The root හි means 'flying in the air,' and has reference to 'sound,' which is conveyed in the air upon the utterance of the letters which the Hodia embodies.

assistance that the Singhalese consonants, which are common to both Pali and Sanscrit, are changed into ක්ෂ, ක්‍රි, ක්‍ර, ක්ෂ, ඉෙ, ඉෙ, ක්ෂ, &c. &c.

To the above seventeen characters we may add the 13 following, which do not occur in the Singhalese; viz. ඬ, ච, ඤ, ඬ, ඡ, ඣ, ඨ, ඩ, ච, Sanscrit and Pali; ශ, ඡ, ඤ, and ශ Sanscrit; and ඩ Pali.

ඬ is a guttural nasal. Professor Bopp says that it "is pronounced like the German *n* before gutturals, as in the words *sinken, enge.*"

ච, corresponds with the *ch* in 'church.'

ඤ is the nasal which belongs to the palatal class of letters in Sanscrit, just as the other four divisions of gutturals, cerebrals, dentals, and labials have each a nasal sound in ඤ, ණ, න, and ම respectively (see Appendix C.)

ඬ, is compounded of ඤ and ච as in වඬ *wancha* (Pali and Sanscrit) 'deceit.'

ඡ, The aspirate form of the last. It is less frequently used in Sanscrit, and is compounded of ඤ and ජ, as in අඡ *ancha*, 'endeavour.'

ඨ is formed by a union of ට and ඨ, as in අඨ *attha*, (Pali) 'eight.'

ඩ, is produced by a union of ද and ඩ, as in බුඩ *Budha*, (Pali and Sanscrit) 'Budha.'

ච, is a compound of ද and ච, as in ච *dwi*, (Pali and Sanscrit) 'two.'

ශ and ෂ. The equivalent of ශ in the Nagari, says Professor Wilson, "is less decidedly 'sh' than the second, as in our 'ss' in 'session'; it is a palatal letter: *sha* (ෂ) is a cerebral, as in 'shore': and (ස) is a dental sibilant, as in *Sanscrit.*"

ඤ is a compound of ජ and ඤ, as in ප්‍රාඥ *prajnha*, 'pundit,' or 'scholar.'

ශ is a compound of ශ and ං;* as in අශ *anksha*, 'side.'

ඛ is the reduplication of ඛ, as සඛ *sabba*, 'all.'

* ං, in Elu as in Pali 'corresponds with the French *n* in *mon.*'

It is perhaps unnecessary to remark, that although they are used by us at present, the Singhalese language recognizes no joint-letters, of which a great number occurs in the Sanscrit and Pali.

A brief elucidation of the so-called "Singhalese alphabet," leads us to a consideration of the prose writings of the Singhalese, which, as is the case in Sanscrit, are neither so numerous, varied, nor recent as their poetical works. Still, there is, happily, sufficient left in the literature of Ceylon, to redeem it from the undeserved detractions of ignorant criticism.

The Rev. Mr. Clough, speaking of the Singhalese, says (see preface to his Dictionary), "This language is copious, and must in former periods have been cultivated to a high degree of perfection; it is regular in its Grammatical construction, and possesses most of the elegancies of style; and from the numerous works which are still extant, it is evident that it is capable of being used in every species of composition."—Mr. Pridham, in his compilation on Ceylon (vol. I. p. 272) also says: "Such is its variety of expression, and so numerous are its synonymes, that it may almost be said to contain three distinct vocabularies—one in addressing Majesty, another in addressing the Ministers of Religion, and a third for familiar intercourse." This picture is not altogether overdrawn; for there are numerous words in the Singhalese which are used towards particular classes of people. E. G. වැඩමකරනව 'proceed,' is a term peculiar in its application to the *priesthood*; whereas යහපත්වෙන්ව, of the like signification, is applied to the *nobility;* and යන්ව, පලයන්, පලයන්,* පලහන්ඩයි, යන්ඩයි, පල to equals, and inferiors of different grades. So likewise, වළඳන්ව 'eat' is applied to priests; සප්පායවෙන්ව to nobles; කන්ව to

* පලයන්, කාපන් are expressions confined to the Kandian Country; and are applied in the same sense that පලයන්ඩයි, කාපන්ඩයි are used in the Maritime Provinces.

inferiors; and the last, with different modifications, such as කාපන්, කනවාකෝ, කාපන්, කාපන්ඩයි, කා, කාපිය to equals, and inferiors.

Here we may also observe, that innumerable Singhalese words, without any alteration in their spelling, are susceptible of various meanings for various objects; and such indeed is the difference in their significations, that what the vulgar may regard as rank nonsense, is nothing short of sterling imagery. Illustrative of this, there is an ancient work called *Dahamgata*, from which we select the following passage:

තම්පලාකඩව්, සිනව්විනොවවනව්
තෙල්සොයාදුවව්, කබලබිඳලානැ නානොම්සෙව්

The plain meaning of the above is, "O cousin! Break not Tampala (a pot herb); spread *Heenati* rice after pounding the same; run in search of oil; and laugh not after breaking the pan." But the same stanza also signifies—"O wise! destroy the darkness of ignorance; hasten to reflect that ye are a mass of bones (deformities); avoid lusts; engage yourselves in meditations; and be not sorrowful, but destroy the cravings (powers) of the flesh."

In prose as in poetry, nothing is more to be desired than clearness and elegance of expression. What that clearness and elegance are, in reference to any particular language, can be decided by none but those intimately acquainted with the genius of that language; for that which is elegance in the English is the very opposite in the Singhalese. To enter into a detail of the rules of Composition, would be to write a Commentary on the Sidath' Sangarawa. But since our object is to give the English reader a sketch of the distinguishing features of Singhalese literature; we may call his attention to the *sine-quâ-non* in Singhalese compositions, viz., the necessity for introducing, as much as possible, one's entire thoughts and ideas on a subject into one unbroken sentence. In this respect the Singhalese is as different from, and as much opposed to the English, "whose

soul is brevity," as any two things can possibly be to each other. If the reader will take the trouble to examine some of the prose authors, he will find a great similarity between their writings, and the superabundantly exact style of an English Conveyancer, or the tedious legal phraseology of an Act of Parliament.

The Singhalese *Prose*, like the Sanscrit, may be divided into *four* species:

The *first*, which we shall call the *common*, is that without ornament; the simple common style of an English scholar. Of this species the following, from the *Rajawalia*, is an example:

සීනනම්පරජුගේපුත් ගජබාහුරජ රජ්‍යකරණසමයෙහි රාත්‍රියේ නුවරඇවිදිනාකොට අත්කනවැන්දුම් ගෑනියක් තමාගේදරුවන් සොළිරජඅල්වාගෙණගියාට රාත්‍රියේහඬනවා ඒ ගජබාහුරජඅසා මේනුවරඅනඛුවක් ඇතෙසිකියා දෙරසුනුගා රජමාලිගාවවගියාහ ඒරජ උදෑසනඇමතියන්ගෙන්නවා මේනුවර අනඛුකිඳ්දැසිකියා ඇමතියන්අතින් ඇසුසද සුරරජමගුල්ගෙයමෙන් තිබෙන්නේයකියා ඇමතිසැලකලාහ ඇමතියන්වදුරන් දෙරසුනුහැගෙයි සත්‍රියගෙන්වා රජඇසුවිට සොළිරජ දෙලොස්දහසක්සිර අල්ලාගනවිට මාගේ දරුදෙදෙනෙකු අල්වාගියාව හැඬුවාකියා දුක්පත් සත්‍රියකිසද පියරජගාට උදහස්වදුරන් සොළිපුරසෙවයෙමිකියා සෙනඟජක්කරගන යාපාපටුනාවගොසින් සොළිරජබලපාගෙනගිය සෙනඟ ගෙනෙම්කියා සේනාවටඅවසරදී නීලයෝ දැනාවුවගියේය

"Whilst, during his reign on a certain night, King Gajabahu, son of king *Seenanambapa* was walking in the city, he heard a widow cry for the loss of her children, who were carried away by king Solee; and, thinking that her weeping might be the result of some grievance (injustice) in the city, the king marked the widow's door with chalk, and proceeded to the Royal Palace. Next morning he sent for his ministers, and inquired of the grievances of the city; when they replied that the same was (happy and contented)

just as the feast-house of the king of Gods (Indra.) Having chastised his ministers, the king sent for the woman whose door he had chalked, and made inquiries of her. The distressed woman replied, that she had wept for her children, who were two out of the 12,000 men whom king Solee had taken away captives. Whereupon the king, having expressed displeasure to (the memory of) his father, and saying that he would the next day proceed to the Solee country, collected an army, and with it proceeded to (Yapapatuna) Jaffna; and saying also that he would exhibit his own prowess to king Solee, and bring back the men whom he had taken away; and granting leave to his subjects, king (Gajabahu) went in the company of the great giant *Neela*."

The above, which is *simple prose*, is called *muctaca* in Sanscrit. This (says Mr. Colebrooke in his essay on Sanscrit and Pracrit Poetry) "is little used in polished compositions; unless in the familiar dialogue of dramas. It must undoubtedly have been the colloquial style at the period when Sanscrit was a spoken language."

Of the *second*, which sparingly admits of compound terms, &c., and which in English may be denominated *the elegant*, and in Sanscrit the *culaca*, the following is a specimen from the Introduction to the *Rawudhasatakà*.

ස්‍රීමජ්ජඹුවිපයෙහි සකලවිද්‍යාවිධානවූගොඛදේශයෙන්ස්‍රිලංකාවිපයවපැමිණ තර්කව්‍යාකරණකාව්‍යනාටකාදි සමස්තශාස්ත්‍රයෙහි නිපුණතාත්‍යයනයොතුයම්භූත ස්‍රීරාමචන්ද්‍රභාරතීනම් බ්‍රාහ්මණපණ්ඩිතතනමකෙනෙක් ස්‍රීසඟබෝධිස්‍රීවිජයබාහුපරිවේණාධිපති ත්‍රිපිටකාවංශිසඛරවාසී ස්‍රීරාහුලස්ථවිරපාදයන්වහන්සේකෙරෙන් ත්‍රිපිටක ධර්ම්මයඅසාඉගෙණ ශාසනාභිවෘද්ධිනමිත්තඇතිව පරමවිශුද්ධසද්ධාතිසහක්තියෙන් හක්තිසහිතනමිවූ බුධස්නොතුප්‍රකරණයක් කරන්නාහු "ශ්‍රුතාංයස්‍යසමස්තවස්තුවිෂයං" යනාදි සෙලෝකයන් රචනාකලේ

"Srèe Ràmachandrabàrati, an illustrious Bráhmin, born of the family of Kattiya—learned in all the rich sciences of

Logic, Grammar, Poetry, Music, &c.—having arrived in the beautiful Island of Lanka, (Ceylon) from the treasury (seat) of all sciences, *Gowda* * in the prosperous *Jambudweepa*, and having inquired and learnt the *Tripitaka* doctrines from the Reverend and Venerable *Sree Rahulasthavirayo*—supreme Master of the *Tripitaka* doctrines, and Principal of the Temple *Sree Sangabodi Sree Wijayabahu*—and being (also) greatly pleased in mind (delighted) with the religion (or those doctrines)—hath, with supreme, sincere, and greatly devout faith, paraphrased *Yanan Yassiya samastha wasthu wishayan*" † and other stanzas of the book composed by himself in praise of Budha, and called Baktisataka—*a hundred of faith.*"

This species has also received, from both Sanscrit and Singhalese writers, the appellation of චූර්ණිකා *churnika.* "It is (says Mr. Colebrooke speaking of the Sanscrit) of course a common style of composition; and when polished, is the most elegant as it is the chastest. But it does not command the admiration of Hindu readers."

The third is what Europeans call the *bombastic:* and so great is the difference of taste between Europeans and the Singhalese on the subject of composition, that we had almost said the rules of English composition may be used with the rule of contraries to attain a good native style. The Singhalese regard the *bombastic* as the best; and it is frequently met with in our best authors. It is perhaps incorrect to say that this species, as in Sanscrit, "exhibits com pounds of inordinate length," because the Singhalese is not susceptible of what the Sanscrit possesses, "a single word exceeding a hundred syllables." But we may pronounce

* *Gowda,* stands for Calcutta, and *Jambudweepa* for one of the four quarters of the Globe, being the *terra cognita* of the Budhists, a part of Asia. The ත්‍රිපිටක doctrines embrace nearly the whole of Budha's Sermons.

† This is a part of the first stanza of the work called Bawudashataka, one of the school books of the Singhalese.

this species, known to the Sanscrit by the designation of *Utcalica praya,* to be an extravagant style of composition adorned with high sounding words. We subjoin an example taken from the *Pradeepikawa.*

මමරජගහනුවර අතිමනොහර පරිදිනෙසේදයන්—දිලි
යෙනරන්රිදි මිණිතොරණින්පුරවෙහිදිවසරන් පරයනපුරග
නන් පහදනාදදහලරිසදහසින් ගජනඇතුන්විසින් කුල්නා
අසුන්විසින් විසිරෙණපෙදෙසිමුලින් අපොලනයොමුලින් ලල
නාදෙදෙන් තලනබෙරින් වයනවෙනින් නාවනමන්මළින්
විසින්දිලියෙන රැවන්පහසින් නෙවුනාමුතුලලින් රවනරන්
රස්සෙන්විසිතුරු කප්රුකින්හව් සැපවනබැවින් අතිමනොහරවි—

"If it be inquired, wherefore is the city of Rajagaha very delightful? [The answer is], by reason [of the existence in it] of porches studded with glittering silver and gold, and gems; * by reason of thousands of vehicles in its streets with their up-hoisted flags, which are the delight of its resident women, who emulate the Goddesses; by reason of roaring elephants, neighing horses, scattered companies of country-men (rustics), exulting [hand-clapping] companies of giants, waving-banners, the beating of drums, the playing of violins, young dancing boxers (prize-fighters), buildings of glittering gold, (collections of) pearl-nets (with which they are) surrounded, noisy little gold bells, and beautiful *kalpa* [wish-conferring] trees; and by reason also of its general wealth and prosperity † is this city very delightful."

The fourth species is Prose modulated so as frequently to exhibit portions of verse. It is called *Vrittagandhi* in Sanscrit; and exhibits in the Singhalese so varied a display

* Annotations:—

———Thick with sparkling oriental gems
The portal shone. *Paradise Lost,* III. 507.

† ———glittering towns, with wealth and splendour crown'd. *Goldsmith.*

of rhymes, and such a superabundance of ornament, that to the European eye it is like the

——————Prismatic glass
Its gaudy colours spread in ev'ry place;
The face of nature we no more survey—
All glares alike, without distinction gay.—*Pope.*

Of this species we present the reader with the following from the *Dewadhuta Sutra Sanna.*

පවු උපදනම්දෙරටු අවළුවාසල්ගොපුරශිමල්සෙල්විසල්තුල් පලහෙලලනලසුළුපාමගපාපෙලිනුදුල සුවලඳලඳලිනුදුලකොපු ලතීන්වගලනොමද වඳසුවඳපබඳකලඳලින් බමනමන්බමරකැ ලන්කන්තලි නිදුරුකලගුගුලඳලවලරලින්හාමහගුතුගු තුරග පෙලඅසුරබලහල සුවලමලමොලබලමුලින් සුන්සිව්රගසෙනගි න්හාසව්සිරිසපිරිපවර කුවෙරරඳඅලකපුර අසුරුනිවත්ජනගු වත්කලසැවන්පුරවෙත් ශීදෙව්රම්වෙහෙරවැඩවසන බුදුන්වි සින්මහනුන්කැඳවා මෙසේවදුරණලදී.

"At the temple called Jétawana in the city of *Sewat* (like unto the city of *Alaka*, the seat of the powerful king *Kuweera*);* full of prosperity, teeming with the wealthy—and possessed of armies composed of soldiers (foot), horsemen, elephant-men (cavalry), and cars containing men (artillery); numbers of brave and intrepid troops able to withstand the demigods; beautiful fleet horses; splendid elephants of huge double tusks, which with their spreading ears remove swarms of bees that hover over them, invited by the tempting odour of the matter which copiously oozes from their (elephants') cheeks; † splendid rows of beautiful, white, spacious

* *Kuwéere,* in the Indian Mythology, stands for the Grecian *Plutus.* He is the Lord of wealth and master of nine inestimable treasures. His city called අලක, is situated on Mount *Cailase* and inhabited by *Yakshos,* demigods.

† *Invited by the tempting odour of the matter which copiously oozes, &c.* Allusion is made to this ichor which exudes from the elephant's head, in several Singhalese and Sanscrit works; and among others which we may cite, are Umandawa, and one of the beautiful verses attributed to the pen of a Singhalese Queen (vide Young Ceylon.) This ichor is supposed to be of an agreeable smell, and so much so, that the very "industrious bee" in quest of "the flowery fields" is represented by a Poet as having mistaken this odorous ichor for the fragrance of flowers.

ගිජිදුන් සන්මදේ, සන්පත්නුසුම් සුවඳේ
නොවිහැදිනැ ඇවිදේ බමරවුළුවිදිවෙහෙසනොමදේ

"*Unable to distinguish the odorous ichor which exudes from the elephant, from the fragrance of the* ECHITES SCHOLARIS, *swarms of bees were greatly fatigued.*"—*Koviasékara.*

squares of sizes (small and lage); hills as large as the Himalaya; and gates, entries, porticos, towers, batteries, and fortresses: [at the aforesaid city] did Budha presiding speak as follows to the summoned Priests."

There is yet a fifth species, which in Sanscrit bears the name of *champu;* and mixes prose with verse. Mr. Colebrooke compares this style to that in "European literature—*The voyage de Bachaumont et de la Chapelle.*" We select the following from the *Sewulsandàsa:*

ලොවහැමනැනසැපත්එකතැනසැපත්සිරිහත්
සත්නෙත්සින්රැගත් එම්හත් මෙපුරවරෙහි,

තවද මේපුරවරධිඝරසමස්තසාමන්ත භූපාලමණිමෞලිමාලාලංකෘත ශ්‍රීපාදරවින්දවිනේදෝපසෝභිතවූ ශ්‍රීමන්ශ්‍රීරාජසිංහමහරාජෙන්ද්‍රතමයානන්වගන්සේගේ ගිම්ම්ලවූ කීර්තිප්‍රතාපාදි ගුණෙකදේසයන්තාසුවනාලංකාරකර.

කරතුරැරාජවිලසින්යසැතිනොවිතර
නිතිමනුරාජකුලයෙන්පවතිනපවර
රැසුපරරාජමතගජබිඳිනොසරයුර
දිනවරරාජසිහනරනිදුසඳපුර

***"In this illustrious, extensive, city [Situwak] which has captivated the eyes, and affections of the people; and which concentrates in one focus all the wealth and prosperity of the world:

"And, in thy ear do thou adorn a little of the unblemished renown, the majesty,* and other virtues of His Majesty

* The Sanscrit word ප්‍රතාප which is here used, means more than majesty. The Amara Cosha gives the following definition—"Majesty, the dignity arising from treasures and forces; and from the power of punishment; the consequent high spirit and impatience of injury."

the great king Siri Raja Sinha [*First*, A. D. 1581], who is the chief of this illustrious city, and who is possessed of two lotus-like beautiful feet, which are adorned by the gem-studded chaplets of all the neighbouring sovereigns.

"May victory attend the illustrious Sovereign chief, Rajha Sinha of that city—a monarch who in prosperity equals Siva, and the king of stars [moon]; who is a distinguished descendant of the Royal race of Manu; and who is like unto a Lion which subdues the furious elephant-like inimical kings."

Besides the above division of Prose compositions into the *simple* or common, the *elegant*, the *bombastic*, the *extravagant*, and the *mixed;* they are susceptible of another classification, viz. the *pure* and the *barbarous*. The first comprehends the pure native Singhalese, and the second a style compounded of words derived from the Sanscrit and Pali. Of these examples will be found in the preceding pages.

Before we proceed to a consideration of Singhalese poetry, we may here briefly advert to the *popular* literature of the Singhalese. The traveller and the Missionary must have both observed, that frequently after night-fall a group of people assembles around a man who professes to read to them. The writer has not only observed this himself in the villages adjoining towns, but also in the very heart of Matura, Galle, Colombo, and Kandy. The books which are commonly used amongst them are many, and of a different character from those employed by the Hindus. From a notice of the "Popular literature of Bengal" in the Calcutta Review for June 1850, it would seem, that "gross obscenity, dark superstition, an extravagant and horrible marvellousness, and frequent references to idolatry, form the principal ingredients of that seasoning, which alone can render a book palatable to the popular taste of Bengal." This is not exactly the case in Ceylon. Nor have we "pamphlets" in our "Bazaars, written for the express purpose of reducing bestiality to a systematic theory." But we have a bevy of books consisting of Tales and Religious works; and, although for the most part in verse, they are quite of a character with the great bulk of European novels. In vain have we looked in the Singhalese for any thing more disgusting and revolting than the pictures of libidinous profligacy and voluptuousness pourtrayed by numerous European authors of celebrity; whilst some of the more obscene works of the English and French have not even their equivalents amongst the Singhalese.

The limits which we have prescribed for ourselves do not permit us to give the reader, *seriatim*, an insight into the interesting contents of the Singhalese works referred to. Suffice it to say, that they may be divided into four Classes: viz. Original native Productions, Translations from Indian works both Hindu and Tamil, Translations from European literature, and Religious works.

1. *Original native Productions;* and under this head we may mention සුබාසිතේ, දනමුතුමාලේ, මෝඩමාලේ, චෝරමාලේ, සිංහල්ලීකතාව, (two versions of this); මාතලන් කතාව, නිකිනි කතාව, වියෝගරත්නමාලේ, රතිරත්නාලංකාරේ, විරහයෝකමාලේ, ආඩිමාලේ, අනුරගමාලේ, වියෝගමාලේ, ගීංළුමාලේ, ආදරයෝකමාලේ, තරගමාලේ, උපමාතරගමාලේ, ලෝවැ ඩසංග්‍රහය &c. &c.

The first named work (*Subásité*), contains a great number of maxims of a moral, prudential, and political character. It was written by Alagiawanna Mohottala, the celebrated author of [a poetical version of] the *Kusajataka*. The following will suffice as a specimen:

පගනින් පහ්නිසියගනනක් ඇවුළුවද
ළුපගන්දියෙගිඅළුඅඹුනොවදිලෙනලෙද
ලොවඅන්සතුන්ගුණපලසරම්න් නිබද
සුපසන්ගුණෙන්වැපඉන්සුදුනෝපබද

"The virtuous live in a delightful manner by promoting the welfare of their fellow-beings in this world, [and with-

out suffering any diminution of their beneficence], just as a lamp which communicates its light to hundreds of other lamps retains its effulgence without abatement."

2. *Translation from Indian literature* (Tamil inclusive) වේතාලන් කතාව, රාමායණ, වල්ලිමාතා කතාව, පත්තිනි හැල්ල, වලළු කතාව, දිනකර කතාව, සින්නමුත්තු කතාව, කාන්චිමාලෙ, සුලක්ෂාවති කතාව, අතුල්ල කතාව, පදිරගජත කෙස්, රවනාහැල්ල, වයන්තිමාලේ, චිත්තිහත, හරිච්චන්ද්‍ර කතාව &c. &c.

The first of this series, *Wetàlan Katawa,* is identical with the "*Baital Pachisi,*" the Hindu version of which is very popular in Bengal. We extract the following abstract of its introduction from the Calcutta Review, No. xxvi. p. p. 271-2.

"The *Baitál Pachisi* (of which the Hindu version is most widely circulated) was written by a man of much greater talent than the *Bátrish Singhâsan*; but its tendency is far more immoral. We believe that it has been translated several times into Bengali. The edition, which we have seen, is wretchedly printed; but the versification is not bad. We have not read more than about one-tenth part of the book; the sight of a brick—or rather of the entrance—being quite sufficient to deter us from going over the whole house. As, however, all our readers may not have had occasion to read quite so many Indian stories as we have been obliged to do, we will not withhold the brick from them. The following, then, is an abstract of the introduction to the book:

"In the days of King Vikramáditya, an unpromising looking sanyási made his appearance at the court and received some trifling attentions from the monarch, whom he, in return, presented, on sundry occasions, with some fine specimens of the bêl fruit. For some time, these presents were overlooked, but one being at length accidentally opened, the king found a ruby inside, and on examining the rest, their contents proved equally precious. The king now began to think more highly than before of his uncouth visitor; and this worthy, on his part, found it an easy task to convince the monarch that he was possessed of rare acquirements in knowledge; and offered to communicate to him certain important mysteries, if he would, in the dead of the night, accompany or rather follow him to a *smasán* * on the banks of the Godavery river, and there implicitly obey his injunctions. The king consented. The following is, substantially, the description of his adventure given by the Bengali poet:—

VIKRAMADITYA'S VISIT TO THE CEMETERY.

"The sun having set, and night come on, the king went alone, sword in hand. The sanyási was delighted to see him arrive in the cemetery, and invited him to approach. The king made many profound bows to him, and asked him, 'What have I to do? Tell me quickly.' The ascetic replied, 'Behold, O king, this cemetery is two kos in length. In the centre of it stands a sissu tree, on which a corpse hangs; go quickly and fetch that corpse.'

"The king, somewhat frightened, obeyed. It was the time of the new moon; the night was pitch dark; a smart rain was falling, a fierce wind blowing, the sky resounded with thunder, and only now and then a flash of lightning enabled the king to pick his way. He was escorted by crowds of goddesses, some crying out, 'kill him, kill him;' some dancing on one leg; some planting themselves right in his path. All the witches in creation were howling and dancing about the cemetery. The ground itself was shaking, and now and then a funeral pile sent forth its lurid glare. The ghosts were playing at cricket with empty skulls; and dogs and jackals sung the accompaniment. The bewildered monarch proceeded, until he arrived at

* This is the term by which the Hindus describe the place where they burn their dead, and perform the funeral rites. It is usually a disgusting sight, and invariably supposed to be haunted.

the foot of the tree, which was very high, and full of fruit and flowers. Though feeling somewhat uneasy, he ascended the tree, and obtained a sight of the body. The expression of its countenance was horrible; its long hair perfectly black; the flesh all gone; nothing left but skin and bone. The king laid hold of it and cut the rope, when the body fell to the ground. The king slowly followed; but, on getting below, and attempting to lay hold of the dead man, he escaped, and in a moment was up in the tree again. The king ascended it a second time, and having carried him down on his shoulders, marched off with him. On the way a ghost entered the body, and began to remonstrate with the king; but to no purpose.

"The ghost then, somewhat subdued, related to the king a very indelicate story. * * * * The remaining twenty-four are probably of the same description:" *

3. *Translations from European literature*—are comparatively few. We may mention the following. ඔර්සොන් පාලෙන්තැසින්කතාව, අලෙන්සුකතාව (by the Rev. Jacob De Gonsul) හෙලේනා කතාව, බැලසන්තකතාව, පොලොරෙන්තිකතාව, සුසෙව්කතාව. This last, though Scriptural, is chiefly translated from English sources.

4. *The Religious works* form the smallest portion amongst the popular literature of the Singhalese. We may mention උමන්දුව; කන්වභාලජතකෙ, two of the incarnations of Budha, the first in prose, the second in verse—වෙස්සන්තුජතකේ, the last incarnation of Budha, in verse—දෙවිදත්වතෙන, A narrative of the acts of Dewadath, &c.

We now turn to the real domain of Singhalese literature, its *Poetry*—a species of composition cultivated to great perfection, if perfection could indeed be attained in any human performance.

* The Singhalese version is free from those obscenities which abound in the original; and is slightly different from it.

The Singhalese, like the Sanscrit, abounds in the most extravagant metaphors, which can only be justified by habits and feelings which belong peculiarly to the East Though replete with rhetorical adornment, almost approaching to childish extravagancy, its poetry will, nevertheless, not fail to present even the European reader with "genuine poetic power," "a vigorous conception," "a fine imagination," "natural feelings," and "glowing sentiments." It is indeed true, that like most oriental nations, the Singhalese affect "a jingle of words" in their poetry; but if this be a fault, it is one from which the best amongst the English bards are not free, to the highest extent which the English language allows of it; viz. a combination of similar sounds. Addison in his "Critique on Paradise Lost" cites the following from Milton;

> 'That brought into this *world* a *world* of *woe*.
> ——— Begirt th' almighty throne,
> *Beseeching* or *besieging* ———
> This *tempted* our *attempt* ———
> At one flight *bound* high overleap'd all *bound*.'

and adds—"I know there are precedents for this kind of speech; that some of the greatest ancients have adopted it; and that Aristotle himself has given it a place in his Rhetoric, among the beauties of that art; but it is in itself poor and trifling."

That the Singhalese Poets have ever excelled the great and celebrated Hindu authors, is perhaps not true: but that there are a few Singhalese works which equal in merit some of the Sanscrit, can scarcely be denied. The *Selalihinisandesa* of Srèe Rahulastawirayo, mentioned above, may be cited as one which is by no means inferior, in point of imagery, to the celebrated *Meghaduthe* of Kalidasha,* trans-

* තන්විශ්‍රාමාසිඛරදශනා පක්වබිම්බාධරොෂ්ඨි
මධ්‍යෙක්ෂාමාචකිතහරිණිප්‍රෙක්ෂණීයෙනිමිනාක්ෂිඃ
ශ්‍රොණිභාරදලසගමනා සෙතාසානම්‍රාස්තනාභ්‍යං
යාතත්‍රභ්‍යදුස්වතිවිත්‍ත යෙයුස්විරශ්‍රෙද්‍යවධාතුඃ

The above from the Meghaduthe, p. 88, and the following from Mr. Wilson's

lated into English by Professor Wilson in 1813. But we must not omit to mention, that unlike the Sanscrit, which can be procured from India, the Singhalese works are few in number: owing to the grievous loss sustained from the invasions of the Island by the Malabars, and from the general destruction of literary records during several reigns. At least it is difficult to account for the share of civilization possessed by the Singhalese prior to the age of *Veedagama* and *Tottagamuwe*, much less for the great talent, and learned research displayed by those *literati*, without supposing that many valuable manuscripts which once existed are now lost. But few as the works of these writers are, they are sufficient to prove that they do not deserve to be disparagingly spoken of by Europeans;—the majority of whom, whatever may be said of their superior powers of intellect, can never appreciate those beauties of native style, which one thoroughly acquainted with the native idiom, the genius of the language, and the religion of the Singhalese, finds

beautiful translation, with his notes, will give the English reader a faint idea of the writings referred to in the text:

———"a beauteous creature stands,
The first best work of the Creator's hands;
Whose slender limbs inadequately bear,
A full orbed bosom, and a weight of care;
Whose teeth like pearls, whose lips like *Bimbas* show,
And fawn-like eyes still tremble as they glow, &c.

"Note.—*The first best work of the Creator's hands*, literally, the first Creator of Brahama, and *first* may refer to time or to degree; it most probably here means best. So Milton speaking of Eve;

"Oh fairest of creation, last and best,
Of all God's works."—*Paradise Lost*, 9,896.

"We now enter upon perhaps the most pleasing part of this elegant little poem—the description of the Yaksha's wife. I may perhaps come under the denomination of those, who, according to the illiberal and arrogant criticism of such a writer as a Mr Pinkerton, prove, 'that the climate of India, while it inflames the imagination, impairs the judgment,' when standing in very little awe of such a poetical censor, I advance an opinion, that we have few specimens either in classical or modern poetry, of more genuine tenderness or delicate feeling.'

in the Elu works. For, "poetical pleasure," says Dr. Johnson, "must be such as human imagination can at least conceive." And this conception can only be formed when in possession of those qualifications, which Europeans in this country generally do not possess.

By such our prose may be pronounced "insipid;" our poetry "turgid, bombastic, and extravagantly metaphorical;" and both to consist of "verbal quibbles," "excessive and sustained alliteration," and "quaint and capricious comparisons." Admitting this to be true; it is true only as an opinion founded upon *ex-parte* evidence; for those who condemn the Eastern writers, do so with reference to their own particular language, their feelings, and their institutions. But why test the excellence or inferiority of one language in point of rhetorical elegance, by the excellence or inferiority of another? To do so is to assume a superiority in the one, which is not conceded by the other. On this subject we lately had a conversation with a learned priest of the Southern Province; and we give below the substance of what fell from the indignant Pandit.*

* "It is (said he) hardly fair that Englishmen should thus speak of our language. We have allowed the English Queen to govern us through the English nation; but have never permitted them to judge of our language by the test of their own. If their opinions in respect of our language be just or right; ours, too, in respect of theirs, must be equally so. Who then is to judge between us? I'll illustrate this by an example. A white man, whom I met sometime ago, seemed greatly surprised at the intensity of pain with which a neighbour received the news of the death of his blind and crippled son. Now, similarly, a European might exclaim; 'How can a woman love a dingy black child!' This may be his opinion, and, doubtless a conscientious one. But were he the mother of that child, do you think, Sir, he would love it the less on account of its colour? A parent's feelings are tender towards ugly as well as handsome children; for beauty or deformity is a mere opinion, differing in different men. I for one like a dark man in preference to a white one. It is just so with composition. Europeans must be Singhalese mothers before they can adopt the Singhalese with the affection felt for one's children. Till then they will be strangers to every thing that is good and beautiful in our language and literature."

Perhaps it is difficult for a European, accustomed from his infancy to the peculiar expressions of his language, the numbers of his poetry, and the national and religious feelings which they convey (all which dispose his ear and bias his judgment to give preference to his own language), to understand what is here attempted to be shewn—the existence in the Singhalese of works which may be compared to those of England, *from the identity of effect which they severally produce upon the minds of the two classes of readers.* Perhaps also, for the same reason, a native is incompetent to form a correct opinion on this subject.* Be this as it may; bearing in mind that the comparison here instituted, is with reference to the idiom of expression, the genius of the language, the habits of nationality, and the peculiarities of the religion of each class of writers; the Singhalese scholar, equally with the English, finds in the writings of his country's poets, the unsurpassed sublimity of a Milton, the flowing gracefulness of a Pope, and the sparkling wit of a Goldsmith: and it cannot be admitted by those capable of entering

* The writer once explained Goldsmith's humorous lines "*On the death of a mad dog*" to several of the most intelligent Singhalese scholars of the present day, and instead of hearing from them, anything equivalent to what Mrs. Barbauld thought of "this specimen of Goldsmith's poetical powers,"—that it "was wonderfully pathetic, and that it was sweet as music, and polished like a gem;" the writer was told by the Pandits that they could not perceive the wit of being informed by a Poet, "that his song could not hold them long if they found it *wond'rous short.*"

In like manner the English reader will probably fail to perceive the gay and smiling imagery, and the smooth and flowing numbers of the two following stanzas, the last composed under circumstances which we shall here briefly detail: A native poet, who was rather deficient in personal beauty, conceived an attachment to a charming young lady. A marriage was proposed, but was not concluded for some time. During the interval one of his friends, wishing to rouse the dormant powers of the enamoured bard, sent him an extract of the following lines from *Kusajatake*, wherein the beautiful Princess *Pábâwatee*, indignant at the deformity of her husband, King *Kusa*, is said to have exclaimed at the eve of her separation from her Royal consort:

into the spirit of both the tongues, that the Elu is a language which should be spoken of disparagingly.

Apart from the mere beauties of composition (which can only be appreciated by an intimate acquaintance with a language), we have occasionally found in the Singhalese books, as in all oriental literature, a vein of thought exactly similar to that of the Western writers. Who, for instance, can read the following, and not be struck with the correspondence of sentiments, if not the exactness of their symbols?

ON CRITICISM.

"One science only will one genius fit."—*Pope.*

'ලොවින්ඉකෙක් එකදේකට වෙයිසමත'*—*Subasita.*

We need not here remind the reader, that to render the English literally into the Singhalese is difficult, if not impossible. The absence of the same pithy expressions in both the languages, and the difference of idiom between the two, must necessarily render a literal translation little less than

යමෙක්විසුළුවමුද...පතාතාම්රැසිරැතිලද
අවැඩමමිසනොමද...වැඩක්වූවේඔහුවකිනලෙද

If one were deformed, and yet longed for a beautiful woman; when did any good result to him but inordinate ill!!

To the above the poet's answer was not only pertinent, but, to use the words of Mrs. Barbauld, it was also "wonderfully pathetic—sweet as music, and polished like a gem." He knew that this was a biting sarcasm upon himself, and therefore was sarcastic in return, without being offensive. He appealed to the sequel of the very *Kusajatake* to prove the *illiberality* of a sentiment expressed in the heat of anger; and, referring to *Pabâwati*, who afterwards, *ex-necessitate* and voluntarily, adored her previously loathsome husband, and also to the alleged circumstance, that their re-union resulted in the loss of the King's deformity by the power of a miracle,—the poet answered:

එකිබසබොරැවිය...එහිමිඅදහසසිදුවිය
සලිඉසුරැමත්විය...එදැඹිදිවමගුල්ගෙයවිය

(Nay) *That dictum was incorrect; for the* LOVER *consummated his wish, and attained prosperity; and Dambadiwa did on that day present the appearance of a festive House.*

* Literally, 'one in this world will be (clever) qualified for one thing (science.)'

ridiculous. But if the well conceived and understood idea of an English sentence be conveyed in the Singhalese, suited to the peculiarities to which we have already alluded, the translation thus made will serve the purposes of a literal one. Of this the following will serve as an example:—

ON WOMAN.

රැසිරැලිය කි සලෙළු නිපියොවටඅ සුව
නැවතකලක් ගොස්දැනගත ඉන්ප සුව
පැමිණිඅදුක් නමගවවරදිනිමු සුව
කුමනදෙයක් කරසිතකරනිද සුව
වරද සමග අැගෙලජ්ජාවැසිම ව
කවදවිපිලිසරවිමට හිමියා ව
නොඉඳ ලොවේනෙදනාන්සියැසඅමුව ව
වෙනදඇතිකරැනාමියජාමයඅැ ව

"When lovely woman stoops to folly,
And finds too late that men betray;
What charms can soothe her melancholy,
What art can wash her guilt away?

The only art her guilt to cover,
To hide her shame from every eye,
To give repentance to her lover
And wring his bosom, is to die."—*Goldsmith.*

With a view to shew our readers those shades of difference, which ever exist in the same sentiments when clothed in divers languages, we select the following scraps; for some of which we are indebted to a friend: and we subjoin a translation of the same into Singhalese.

GREEK.

Ex Apollonii Rhodii Argonauticorum,

Lib III. l. 756-760.

Ἠελίου ὥς τίς τε δόμοις ἐνιπάλλεται ἀίγλη
Ὕδατος ἐξανιοῦσα, τὸ δὴ νέον ἠὲ λέβητι
Ἠέ που ἐν γαυλῷ κέχυται ἡ δ' ἔνθα καὶ ἔνθα

Ὠκείη στροφάλιγγι τινάσσεται αἰζσουσα
Ὡς δὲ και εν στήθεσσι κεαρ ἐλελίζετο κουρης.

As from the stream-stor'd vase with dubious ray
The sun-beams dancing from the surface play;
Now here, now there the trembling radiance falls,
Alternate flashing round th'* illumin'd walls.
Thus fluttering bounds the trembling virgin's blood.

The Argonautics of Appollonius Rhodius, Book 3.

LATIN.

E. Publii Virgilii Æneidos

Sicut aqux trimulum labris ubi lumen ahenis
Sole repercussum aut radiantis imagine lunx,
Omnia pervolitat late, loca jamque sub auras
Erigitur, summique ferit laquearia tecti.

Libro viii. l. 22—25.

ENGLISH.

So when the sun by day, or moon by night,
Strike on the polish'd brass their trembling light,
The glittering species here and there divide,
And cast their dubious beams from side to side;
Now on the walls, now on the pavement play,
And to the ceiling flash the glaring day.

Dryden's Virgil's Æneis. B. 8.

A thousand thoughts his wavering soul divide,
That turns each way, and points to every side.
So from a brazen vase the trembling stream
Reflects the lunar, or the solar beam:
Swift and elusive of the dazzled eyes,
From wall to wall the dancing glory flies;
Thence to the ceiling shoot the glancing rays,
And o'er the roof the quivering splendor plays.

Pitt's Virgil's Æneis. B. 8.

* "As some one causes to play upon [or vibrate through] the houses the radiance of the solar light springing up from the water which is recently poured into a vase or a bucket; and it [the radiance] dancing quivers in rapid revolution; so did the heart of the virgin flutter in her breast."

PORTUGUESE.

Qual o reflexo lume de polido
Espelho de Aco ou de crystal fermoso,
Que do rayo solar sendo ferido
Vai ferir n'outra parte luminoso;
E sendo da ociosa maò movido,
Pela casa do moço curioso,
Anda pelas paredes e telhado,
Tremulo aqui e ali dessocegado.

Camoen's Lusiad, Canto 8. st. 87.

SINGHALESE.

බ ද නා කපැ නින්රිවිකිර නින්නැගිසස ළ
වි ම නා කවැ දලෙලෙ නාවිලසින්කැන්මබ ළ
අ හ නා කමෙනින්වැදමනයොන් සර පුව ළ
නැගිනෙකරැවින්බැ බලිනිමන් මතලෙ ළ

Whilst on the subject of *Translations,* it may perhaps, not be amiss to introduce into these pages a few remarks upon the subject of *the translation of the Holy Scriptures.* It behoves every one who feels assured that the religion of the Bible will in process of time become the universal faith of the Ceylonese, to have the Scriptures translated into correct idiomatic Singhalese, so that this Book of books may prove to the Singhalese scholar, what the English version is to the English, "the best standard of the language." That any of the Singhalese versions now extant are as correct as they may or ought to be, we are not prepared to say. Nor, if called upon to pronounce an opinion with reference to the style adopted, can we hesitate to decide in favour of the *old,* in preference to the so-called new *Cotta-version.* We shall not, however, here pause to consider the disputed question regarding the pronouns නෝ and ඔබවහන්සේ; nor indeed do we blame the pious and learned gentlemen who introduced the innovation, believing, as we do, that they were actuated with the best of intentions. But, that the simplicity so much studied by the new translators after "an elegant English style"

is opposed to the genius of the Singhalese language, we trust we have already shewn, by exhibiting the difference between English and Singhalese compositions. We admit that long parenthetical clauses, and laboured periods should, if possible, be avoided in the translation of the Scriptures; and that clearness of expression should be the first endeavour of any writer or translator. But we do certainly object to one or more concurrent ideas, which can be well and elegantly expressed in one continuous sentence, being broken into two or three periods, either in writing in, or translating into, the Singhalese.

We here extract a few paragraphs, with slight alteration, from a paper written some time ago.

"It will be perceived that in the English version, the first three verses of our Lord's Sermon on the Mount (Matt. v. 1—4) comprise one period;

1. *And seeing the multitudes, he went up into a mountain: and when he was set, his disciples came unto him:*

2. *And he opened his mouth, and taught them, saying,*

3. *Blessed are the poor in spirit, for theirs is the kingdom of heaven.*

"The Cotta translators have divided the above into *four* complete sentences; and that, too, in a language, whose very elegance consists in the introduction of as much matter as possible into one continuous sentence.

1 } පසුව ඔහුසමූහයදැක කඳුනවනැගි ඉගිලුදගතනාය.
} ඔහුගේගෝලයෝ ඔහුලඟටආවාය
2. ඒකල ඔහුසැබ්දේනහා මෙසේඉගැන්නුවාය, ඒනම්
3. සිතින්දිලිදුන්ට සවර්ගරජ්‍යයඅසිතිනිසා ඔවුන් ආසිර්වාද ලත්තෝය.

"Such a style, especially in the Bible, is calculated speedily to impoverish the Singhalese as a language; and is unfit for any composition above juvenile books, or tales for little children.

* * * * *

"Without omitting any of the words above given, the following would be preferable—

1. සමූහයදැන ඔහුනන්දවනැගී ඉගිලුදහනන්සින්පසු ඔහු ගේගෝලයෝ ඔහුලඟවඇතල 2. සාඛ්දේනහා ඔහුමෙසේ ඉගැන්නුවාය ජිනාම් 3. දිලිඳුන්ට සවගීරජ්‍යය අයිතිනිසා ඔවුන් ආසිර්දලන්නෝය.

* * * * *

" Nor, as far as we can be guided by the English version, does the above appear to us to be a correct translation. පසුව has no equivalent in English—සමූහය is *singular*, and not multitudes. සමූහයාදැන in the old version is preferable to the above; although rendering the English *literally*, it should be සමූහයන්දැන.—'When he was set,' conveys '*after* he was set;' and the Evangelist evidently wishes us to understand the period *when* the disciples came—'*when he was set*, the disciples came unto him.' The Cotta version, however, does not give one an idea as to *when* the disciples came. According to the distinctly separate periods, into which the above passage is rendered in Singhalese, it is perhaps not unreasonable to suppose that 'the disciples came unto him *before* he was set.' ලඟව is 'near;' but *unto* requires වෙත. A person may come *unto* one, and yet not come *near* him. ආවාය for the 3rd person plural is ungrammatical: it should be ආවෝය, or ආවාහුය (see § 44.) Here we find a change of expression by the translators, who in the controversy regarding *Tô* and *Obawahanse* objected to වහන්සෙ, upon the plausible ground of a violation of the prohibition solemnly given in *Revelation* xxii. For, 'opened his mouth' is rendered සැඛ්දේනහා, which means *tuned* or *sounded*. To such a departure we do not positively object; but සැඛ්දේනහා is incorrect: it should be සඛ්දනහා. But wherefore change the English expression, which is in the original, oriental idiom, and foreign to the occidental? මුවෙන්නොබැනා is a common but idiomatic Singhalese expression, and means, 'without abusing by (word

of) mouth.' Why then not render 'opened his mouth,' literally, as in the old version, මුඛයඇර? Or, why not shorten the expression by still keeping to the original words, and idiom මුඛයෙන් (Sanscrit) or මුවෙන් (Singhalese)? Budha is said to have '*opened his Lotus-mouth*'—මුවපියුම්පාඛයා, and to have '*inquired*' from the priests '*in what conversation they had been engaged.*'

තුම්නම් පුවතකි නි

සුතුවලනුදසි විතාලේමුනි—*Guttilu.*

"In this respect all the oriental languages are, we believe, agreed. The *Pali* has the following, (vide translation of a portion of the commentary on the *Rupasidhi* by Mr. Turnour in the *Mahawanso*, p. xxvii.) 'Baghawa *opening his sacred mouth* like unto a flower expanding under the genial influence of Suriyo's rays, and pouring forth a stream of eloquence like unto that of Brahamo, *said*' &c.

"ඉනල is not the Singhalese for the first *and* in the second verse: nor was there any necessity, arising out of any supposed difference of idiom, to omit in the Singhalese the pronoun *them* after 'taught.' ඔවුන් ආසිර්දලන්නෝය is, strictly speaking, ungrammatical. According to the *Sidath Sangarawa* it should be ඔවුහු, (see Appendix C.) in *the nominative case.* සිතින්දිලිඳුන්ට though not wrong, is yet better expressed සිත්හි දුක්ඇත්තලුන්ට. Thus

සිත්හි දුක්පත්වෙලායා—

Being poor in heart (or spirit)—Meeripennè.

"But lest it should be supposed that we have carefully selected the above passage, we shall turn to the very commencement of the new version, where at least, for divers reasons, one expects greater accuracy than in the 'parenthetical clauses of St. Paul.'

COTTA VERSION.

දෙවියන්වහන්සේ පටන්ගැම්මේදී සවගීයත්පොළවත්මැවුවාය

In the beginning God created the heaven and the earth.—

Gen. i. 1.

"In the first place, the above passage is inelegant in construction. In the Singhalese, as in several Indo-European languages, the governing words generally follow the governed, and the former precede the verb (see note at p. 53.) Take for instance an example from *Sidath' Sangarawa*, 'the only acknowledged Grammar of the language,' 'a book of the highest possible authority,'* and which we shall have to cite hereafter to test the grammatical accuracy of the sentence before us—දහම්නාරදම්සැරි හුවිසින්දෙසිනි—*The doctrines were preached by Budha* (see p. 71.) Here the governing words are put after the governed, and the verb occurs last in the sentence. Hence, then, the sentence before us should run as follows:—අහසත්පොළවත් දෙවියන් විසින්මැවිවාය.

"But the words දෙවියන්විසින්මැවිවාය 'created by God' are ungrammatical, and therefore incorrect. If the translators had been conversant with the Singhalese language, they would not only have shortened the sentence by the omission of the particle විසින්, but would also have rendered the English sentence literally, and word for word, into idiomatic and grammatical Singhalese. The word විසින් requires a passive termination in the verb (මැවිනි) as in the example already quoted from the *Sidath' Sangarawa*—දහම්නාරදම් සැරි හුවිසින්දෙසිනි. * * * * *

"That is to say, the sentence 'God created the heaven and the earth,' is at present translated '*by* God the heaven and the earth *created*,' instead of, 'By God the heaven and the earth *were* created.'

* * * *

To return however to the subject of Singhalese poetry. The Singhalese poets abound in pastoral and descriptive poetry, which may be divided into many (nearly 35) heads; in which are comprised the several species of poetry

* The Rev. S. Lambrick, in his Pamphlet on *Tó* and *Obawahansa*, p. 25.

known to the English. Besides the legitimate Singhalese poetry, there is a species called the *Elu-sloka*, of comparatively modern introduction.

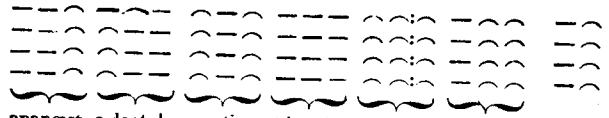
This last named follows the rules of Sanscrit Prosody, and is written in a variety of measures with which that beautiful language abounds: it will suffice to give three examples.

No. I.
On Night.

සඳකැන්මිසඳ කන්ද්‍රරබොනුබලා රබ්බදිගැස්සින්රෙසින්
කොදදත්පාහසිමින්නමස්යමගුරත්සොල්වාසපන්වන්සෙදින්
සැඩරුස්රත්මිනරත්වලා රතඹරත් ගන්මින්දුවන්අැදිලි
තුරැරුස්මිඛිදුවන් ඉසිගියරිදි තුන්වන්දමුසේසරා.

"When the *Nocturnal* spirit, seeing the goddess of *Evening* sip the honey of the *Moon-beams*, swiftly and indignantly approached (the latter), exposing with her mirth her *flowery* teeth, and waving the iron staff of *Night;* the Evening fled with her scarlet jewel of a *Sun*, and the crimson mantle of a scarlet *Cloud:* the remnants which she left behind, a silver salver, and the honey-drops which it scattered, (illumined as), produced the *Moon* and the spangled *Stars.*"

The above selection from the *Gangarohane*, is composed in the *Math'thebawikkrida* tune,* and comprises, as in the following illustration, an



anapœst, a dactyl, cretic, tibrach, molossus, bachic, *b* and *l*. †

* The rule for the construction of the above, which is the following:—
සභරන්මාලගිනිතුයොදශයති: මිමෙතොභවිඛිනං
is its own exemplification—'An anapœst, a dactyl, a cretic, a tibrach, a molossus and a bachic, ending with two letters, of which the last is a *guru*, and with a pause at the end of the 13th syllable, compose the species called *Math'thebawikkrida*.'

† *b* stands for *brevis* or 'short,' and *l* for *longus* or 'long;' the first is called a *lagu*, and the last a *guru*.

No. 2.

On Morning.

සව්ලෝවිදුක්කලකල්ගිවින්නිසසරන්හන්මින්නමන්රුස්පිරිස්
...ලෙව්නෙත් ඔව්තුළුනෙන්පෙනෙන්පෙරදිගින්විත්උන්නැ
සියන්බියෙන්...ඔව්හුන්ඇස්දහරන්තැනින් තැනපිනිත්වූජම
තුල්විල්කළුන්...මැව්වෙව්නෙන්සුවහස්ද කින්වඋපුළුත්ගිසෙව්
දිනුම්රුව්බිහුන්.

"When the spirit (pl:) of *Night* had approached and distressed all the world, the *Sun* with his attendant *Rays* in mercy appeared in the East; through fear of whom the spirit (died) pined away; and the tears which trickled down from his eyes assumed the form of *Dew* at divers places—and to witness his joyful advent the women-like ponds gave birth to millions of eye-like *Lotuses*—and the hum of *Bees* seemed as it were the hymns of victory."

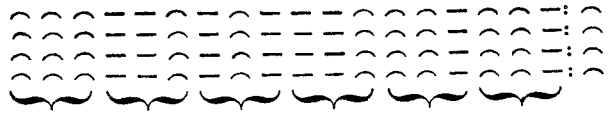
Versified.

"Beneath Night's iron sceptre, groaning, lay
The world oppressed, and mourn'd his iron sway;
Till, in the kindling East, by pity sped,
Surya his warrior rays, to battle led.
The gloomy tyrant, fill'd with coward fears,
Pines, droops, and melts away, and disappears.
But lo! the tears he shed in death's embrace,
Sprinkled in dew-drops, lie in every place:
The pregnant pools, as soars the God of light,
Bring forth their million-eyes of Lotus bright;
While honey-bees that on their bosoms play,
Raise with united hum the loud triumphant lay."—

J. R. B.

The above Singhalese stanza, for which we are indebted to a native pandit, Don Andris de Silva Batuwantudawe, is composed in the *Sardula Wikkridita* tune,* and comprises, a

* සූයශ්ශෞවණිකපජාසතනස්සගුරවශශාදූලවික්‍රීඩිතම්
A molossus, an anapœst, an amphibrach, an anapœst, 2 antibachics, and a *guru*, with a pause at the end of the 7th and 12th syllables, compose this tune.



molusses, anapœst, amphibrach, anapœst & 2 antibachics. *l.*

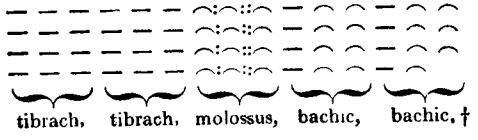
No. 3.

The following, one of the concluding stanzas of a beautiful little poem, which is a critique upon the work from which the first has been selected; is from the pen of a celebrated living author named *Meeripenne.*

හොදහොඳහපනෙක්වාමසිකියාලාපසැස්මි
මදමදවරදක්නැත් වුදෙයක් දැන්නොසින්දැසි:
නැදගදවැහෙනාදුල්පුල්සහස්පත්ගිදන්ඩේ
තදනොරහැඩිතිබ්බාඇසිපෙනෙන්නේනොමැද්දෙ

"I do indeed esteem him as a clever writer: but what is there free from fault? Do not you see even in the Lotus (the *nelumbium speciosum*), whose glowing flower is so sweet, that its stalk is full of thorns?"

In this species of Poetry, as in the above stanzas, every line must not only contain the same number of *lagu* and *guru*,* but those several sounds must uniformly correspond in all the four lines. Thus each of the lines in the above selection contains 15 syllabic instants, of which 7 are guru, and 8 lagu: and they are uniform.



tibrach, tibrach, molossus, bachic, bachic. †

* Prosodially a long letter is equal to an [අල්] silent consonant together with the vowel by whose assistance that *al* letter is sounded—*vide infra.*

† The rule for the construction of the above, which is named *Malineè*, is the following:

නනමය යයුතේසං මාලිනීභොගිලොකෛඃ

Two *tibrachs*, one *molossus*, and two *bachics*, with a pause after the eighth and fifteenth syllables, comprise the Malinee versification. The very rule serves as an example.

It must, however, be borne in mind, that in this species of poetry the last sound or syllable must always be a *guru*. This distinguishes the *Elu-sloka* from the real Singhalese poetry, which may end with either a short or long sound, and need only have, except in one or two species, an equal number of syllabic instants: i. e. regarding a long sound or the syllable of an අ sound as being equal to two short; as in the following selection from the *Buduguna' lankare.*

සමතැ ස් මුනිඳු පිරිනිවිවස පවන්ල ද
දෙදහ ස් පසලොසක්අවිරැඳු පිරැණුස ද
දියගොස් පැනිර බුවනෙකබුජ නිරිඳුස ද
පිරිව ස් තුනෙහි සිරිලඟ රජබිසේල ද

"Upon the completion of 2015 years from the era of the death of the omniscient, supreme, intelligent (Budha), and 3 years since the installation into regal office, in prosperous Lanka, of King Buwanekabahu of worldly renown:"—

— — ⌒ — — — — — — — — — — ⌒ — — = 14 short & 2 long.
— — ⌒ — — — ⌒ ⌒ — — — — — — = 12 —— 3 —
— — ⌒ — — — — — — — — — — — — — = 16 —— 1 —
— — ⌒ — — — — — — — — — — ⌒ — — = 14 —— 2 —

We thus get { 14+(2×2)=18, 12+(3×2)=18, 16+(1×2)=18, 14+(2×2)=18 } an equal No of sounds. *

It will be perceived from the above, that a return of the same music in all the lines is not essential to Singhalese Poetry; although it would greatly add to the solemnity of compositions. The writer has been successful in this in the following Elegy to the memory of a friend, who lately met a watery grave:—

සිත බැ නි ම මි තු ග ඟ ණ ම ග බ ල මි න්න
සත වෙතනොවතොග දු ක සැ ප අ ග ළ න්න
අත ර ව ඔ හු ම ග අ ස ල දි වැ ලි පැ න්න
ගත ම රැ අ ප සො ග නො දැ ක ම අ පෙහි න්න

* This class, which is of the 'syllabic metre,' comprises poetry from 2 to 28 feet.

— — — — — — — ⌒ — — — — — — ⌒ —
— — — — — — — ⌒ — — — — — — ⌒ —
— — — — — — — ⌒ — — — — — — ⌒ —
— — — — — — — ⌒ — — — — — — ⌒ —

"Whilst watching the return of the friend of my heart, (and) inquiring from people after his health, the angel of death did at Wellipenne snatch him away by stealth, unmindful of our grief!"

We have said that except in one or two species of Poetry, a stanza had an equal number of sounds in all the four lines. Of the exceptions the short common metre is one; but we cannot find any rule for its construction. From observation we have, however, clearly ascertained that the first line consists of 9 syllabic instants, the second 11, the third 9, and the fourth 14.

EXAMPLE.

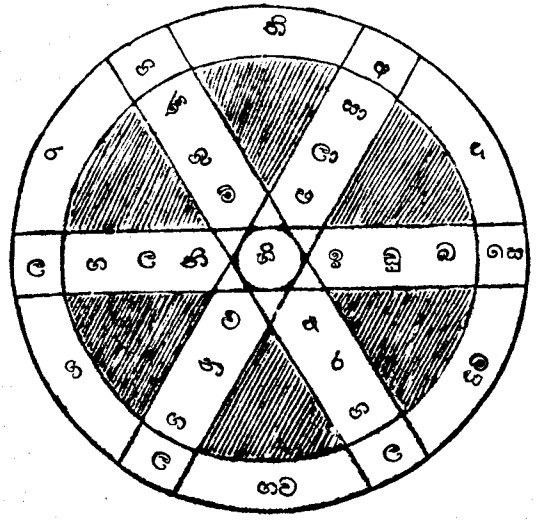
ග ණ ගු ම් හි අ ර ග ළ
අ සා ලා ඟ හි ව ණ ග ළ
ශ ඛ බ්බු ඉ හි ණි ළ ග ළ
ර ග හි අ ද සෙ ම දු ළ ව ග ළ ග ළ

"The peacocks and their mates in the mountainous forest, hearing the din of tumultuous torrents, and glistening with beauty, freely play about from hill to hill."—*Kawminikondala.*

— — ⌒ — — — — —; = 9
— ⌒ ⌒ — — — — — — —; = 11
— — — — — — — — —; = 9
— — — — — — — — — — — — — — —; = 14

Although out of place, we may here remark that the above stanza is so composed, as to be used in the following diagram without the repetition of eight of the letters found in all the lines.*

* This is a kind of alliteration, which may be denominated, *the figurative*, as contrasted with *the syllabic* and *the literal*, which we shall hereafter briefly notice. To enter fully into the subject of these puns would be to devote to it more than a fourth part of the space which we have prescribed for the entire work.



Besides the above species and the blank verse (of which we shall treat hereafter), there are three or four others, as far as we can remember, which have an inequality in the number of sounds or syllabic instants in the four lines; and these we presume are of recent introduction, having only met with a few in two of the modern poets. *Dunuville Gajanayaka Nillame*, and *Kiramba Terunanse* have both adopted them in their works. From the latter we select the following, the tune of which is very pleasing to the ear.

EXAMPLE.

කොමල සුපිපිසරසදි සා, පද
සුහ ල මලවිරදකුවුකරනොලසා
කිම ල කනක පළුවිල සා, දිකු
ලක ල ඇඟිලිපෙලදිලිපදසර සා

"The row of long beautiful toes, like superb gold shells, ornament the feet: and the two feet greatly pleasing to the King of Love, are like the full-blown soft Lotus."

Kirambe Terunanse.

— — — — — — — — — — ⌒ — —; = 12+2
— — — — — — — — — — — — — — ⌒ = 16
— — — — — — — — — — ⌒ — —; = 12+2
— — — — — — — — — — — — — — ⌒ = 16

The next example has one word split into two, whereas in the preceding the noun is only removed from its adjective. This however is a poetical licence, for which we could hardly find authority; for it will be seen from a few remarks in Appendix C., that even a pause falling in the middle of a simple word renders the poetry inelegant* according to the rules of Prosody.

ගෙල්මැලි සිව්මැලිකොම ලී, මිහි
ප ල්මහිලොල්ලොබකලපුල්කම ලී
දු ල්සිරිකල් දිනුලක ලී, සැම
ක ල්මුදුනත මල්කඩමෙන් ඛැබ ලී

"The fair Princess, like the soft and delicate Lotus, coveted as the full-blown Lotus by the bee-like King; and

* "Can any thing give us a more ludicrous idea than the practice of the ancients in sometimes splitting a word at the end of the line and commencing the next line with the latter part of the word? This must have been nearly as ridiculous as the following English verses, in imitation of this absurd practice—

Pyrrhus you tempt a danger high
When you would steal from angry *li-*
Oness her cubs, and soon shall fly
inglorious,
For know the Romans, you shall find
By virtue more and generous *kind-*
Ness than by force or fortune blind,
victorious."—*Francis.*

We also quote: "Gallium Rhenum, horribiles et *ulti-*
Mosque Britannos."—*Catullus*, Od. 11, 12.
"Labitur ripa, Jove non probante, *ul-*
Orious amnis."— *Horace*, Od. 1, 2, 9.

who surpasses the beautiful Sirikata (Goddess of beauty)—has illumined the heads of all women like a garland of flowers."—*Ib.*

To the last may be added one other species, which has a sort of catch-word at the end of the 1st and 3rd lines, and which are thereby rendered unequal in number to the 2nd and 4th.

EXAMPLE.

මනාවාකි බොරුවටනරස ත්තේ, ඉද
පිනාවාසිත උන්සඳුවැ ත්තේ
දනාවාගඳ ගිනිවිලනොනවැ ත්තේ, මගෙ
යනාවා දිවිනිසමයි හිමිම ත්තේ

— — ⌒ ⌒ — — — — — — ⌒ ⌒ — — = 16+2,
— — ⌒ — — ⌒ — — ⌒ — ⌒ ⌒ = 16
— — ⌒ — — — — — — — — ⌒ ⌒ — — = 16+2,
— — ⌒ — — — — — — — — ⌒ ⌒ = 16

"Having believed that thou wouldest come, I was brimful of joy: (now that thou hast disappointed me) the very core (field) of my heart continually burns with fire; and on thy account my life shall surely cease."—*Dunuwilla.*

Another species, also of modern introduction into the Singhalese, probably from the Tamil, is to be found in several works of the elegant poet from whom we have already quoted, *Kiramba Terunanse.* This has 11 syllabic instants in the 1st, 2nd, and 4th lines, and 12 in the 3rd; in which, as well as in the rest of the lines, the cæsural pause falling at the end of the 6th syllabic instant, renders the stanza very sweet and elegant. It is also remarkable that in this species the 3rd line does not rhyme with the rest. The following is from the beautiful poem called *Kanchanadewikatawa,* from the pen of *Kiramba.*

සසලපනැති : සඳලෙ සේ
දෙසකිසිනැති : මදිහ සේ
ද ස ඛ ල ද ම් : අසනවිල ස
මනැන්පත්ව : සිවගෙ සේ

"The female without blemish, like a moon without the hare's shadow, having thus reached the place to hear Budha's doctrines:"—

— —:— —:— —::— —:— ⌒ = 11
— —:— —:— —::— —:— ⌒ = 11
— —:— —: ⌒::— —:— — — = 12
— ⌒:⌒ —::— —:— ⌒ = 11

The following is also from the same writer:—

මෙත්අමපිරි : යසනමල්
සත්සඟහස : සෙවිනිමල්
සුත්සවනක් : කිරණනරඟ
නාමදිමිමුනි : පියුම්විල්

"I do bow unto Budha, like unto a Lotus pond—full of the water of benevolence, and the renown of Lotuses—frequented (or attended) by Swans,* like unto the purely virtuous priests—and having waves of six-coloured rays"—*Ib.*

⌒:— —:— —::— —:— ⌒ = 11
⌒:— —:— —::— —:— ⌒ = 11
⌒:— —: ⌒ ::— —:— — — : = 12
— —:— —:— —::— ⌒:⌒ = 11

Blank verse, which is called *Geè*, although known to the Singhalese—as indeed it was the species of musical composition with which in many nations in the early ages Poetry commenced—is not in use at present, nor are there any correct books to ascertain the rules of its construction. The *Elu Prosody*, the only work of its kind, is found so incor-

* We are indebted to the elegant translator of the *Megha Duta* for the following note, explanatory of the species of birds to which reference is made in the text. "Raja-hansa, is described as a white *gander* with red legs and bill, and together with the common *goose* is a favourite bird in Hindu Poetry: not to shock European prejudice, I have in all cases substituted for these birds, one to which we are rather more accustomed in verse, the *swan;* which however owes its dignity to the idle fable of its musical death: the motion of the goose is supposed by the *Hindus* to resemble the shuffling walk which they esteem graceful in a woman; thus in the *Ritu'Sanhara,* or '*the Seasons*' of our poet, [Kalidasha]

හංසෛ ජිතාසුලලිතාගතිරඞ්ගනානාම්

"Nor with the goose the smiling fair...In graceful motion can compare."—*Wilson.*

rect, owing probably to the errors of ignorant copyists, that with the assistance of four copies procured from different parts of the Island, and with the living aid of two Singhalese scholars, we have been unable to obtain the information we desire. But we may venture to state that there are nearly fifteen species of blank verse, each differing in quantity from the other. The number of syllabic instants do not, however, altogether exceed 44. The following are Examples:

සරණතඹරවරලස = 10
සෙවෙලවලකර අරියන = 11
රදුවපෙරකළවමන් = 10
කුසනිරිදුනොසමෙලේ = 10 = 41

"King Kusa forgot the indignities which had been previously offered to him by the Princess, who [now] supplicated at his Lotus-like feet, veiling them with her *sevel*-like * flowing hair."—*Sidat'sangarawa.*

මහදගද කිලිකර = 9
සව්නේගෙවාදත්තට = 11
දුහුණන්දනුම්සදහා = 11
කරනෙම්සිදත්සතරා = 11=42

"Having made my heart a residence for him who knew the end of all things; I shall compose the Sidat'sangarawa in order that the ignorant may be instructed."—*Ib.*

පැලඹි නල්පහස = 9
බඹලොව්නාමහත්හුදු = 11
පිරිහුණුහුකාරපනොන් = 11
අන්දනණකුරුහාතෙවදන් = 13 = 44

"Even the great beings who came from the Brahama world, have, enticed by the allurements of love, lost all the prosperity of kingdoms: how much more then (can we say of) other people like unto little tender plants?"—*Elu Prosody.*

* The Singhalese Poets have frequently compared the flowing hair of a female to the floating masses in the water called සෙවෙල් (*vallisnaria octandra*), the *Singhalese* for සෙවාල් Sanscrit.

We have given the above in four lines, but each verse is properly written in two. Thus;

බලනෙක්දෙස්විලස්නිදසිදුවත්වනතනත් ||
පබවතුනෙවිලස්හාපවසම්ළුසිමේවි—

අයරුසිරුසරනනලතඹරනියරුස්නොන් ||
සිනාගතෙවුනඹරවසියහඹුගුලසපානා—

අයමනදගදහදුවන්විමනැත්වදනා ||
විසොවිහඹදුළුකල්සුවලවැවුප්පුවලහල—

"(They said) Indra alone could (with his thousand eyes) behold, and Anantaya (with his thousand mouths) alone could expatiate upon, even a portion of Pabawatee's deportment. If we attempt to describe the same we should say thus: that the Lotuses of her lovely feet by means of their charms, the nails—constantly smile at the Lotus of her hair, whilst her lovely thin calves emulate the proud (light) of the two lamps lit for the Cupid who entered the habitation of her body."—*Kawu'-Silumina.*

There is also a species of Poetical composition (similar to the English ballads of a former day) called *Wiridu*, and which is sung at festivals, &c., without preparation or previous reflection, and upon a subject selected, often suggested, at the spur of the moment. Of this the following from *Munkotuweralla*, one of the attendants of the late Kandian Minister, *Pillimatallawe*, and the author of a beautiful work called *Sangarajaguna'lankara*, may serve as an example;

1. නි ලම නිපපලනටමමනිමිපිලිලබා ගන්ට
2. ද ලම පිළිලැබුනිමෙමවඉනාපල්ලවනාම් අදිනට
3. කොලමහොතා අඳිනත්බැරිද ලපිලිමතුපිට අඳිනට
4. පි ලමනලව්වේනිලමහෙන්ලැබේය බලබලාඉනට

"To several chiefs have I sung with a view to obtain clothes; 2. If for my inward coat, I have received coarse cloth; 3. And although leaves may be worn by being woven together, coarse cloth can I not wear outermost; 4. Chief Pillimàtallawe

will, however, give me (some fine clothes) as a token of remembrance."—*Munkotuweralla.*

In some of the early poets we find a species of Poetry called *Seheli*, which contains a mixture of blank verse, and rhymes—the latter constructed on the syllabic metre. The following, which is selected from the *Parawi Sandesc*, exhibits a specimen of this species.

සැරදපරෙවිඳු සඳපඛුවන්සුරත්සරනින් ||
පගලකිරි මුහුදින්සඟපබලපැලසක්වන්
මිතුරැතුරැසරහනමම් තුරැනාවවසතයුරු—
තුබිනෙනසඳනදමදමද පවනලෙලී
ගෙබිපුල්කුමුදු හැඟැනොගතුදඅතින්ගිලී
සුරගඟිනලනෙළඹුදලිසඳහසනොවෙතපත—
සුදුබුදුනිවසිනෙන තොපදකලෙව්ඛස ද
සුදුබුදුරැස්පිඩෙනැගිනොකලෝදපු ද
සඳෙකින්නදුනුපනිනෙනමලෙකසුරන බෙ
සඳෙකින්ලොබින්වවලානොදමුදඉ බෙ
ඉඳුකින්අවිදසකිසඳ අතරමඟනු බෙ
ඉතිකින්අපවසැපනම්ද ක්මමසිනු බෙ

VERSIFIED

"Hail! beauteous dove, the subject of my lay;
Long may'st thou live through heaven's blue vault to stray!
When on thy sacred mission thou had'st sped,
With plumage white and feet of roseate red;
Like one of those pearl-gleaming shells that rest
On coral stems in *milky ocean's** breast;—
Like the star-spangled, clear, autumnal sky;—
When borne on gentlest breeze thou passed'st by,
Did not the gazers hail a lily given,
Full-blown and bright—a blossom dropt from heaven?
Did'st thou not seem, with thy soft pinion's quiver,
A Lotus-bud from the *Celestial river?*†—

* *Milky Ocean* is one famous in Hindu Mythology. The story of the churning of this Ocean is doubtless familiar to our readers.

† *Celestial River* is a stream which waters Indra's Park.

Did they not off'rings make, and homage pay,
As unto *Budha's** brightest, purest ray?
Did not e'en goddesses, delighted kiss,
What seemed a flower from *Indra's*† bowers of bliss?
Hast thou unscath'd pursued thy airy flight?
Hail noble friend, dear to our longing sight!"—A. M. F.

LITERAL TRANSLATION.

"Mayest thou O noble Pigeon! live long; My friend! who by reason of thy yellow-white hue, and deeply red feet, art like unto a chank with coral plants produced from the milky-ocean, and unto the clear autumnal sky bespangled with the Sun and the Stars! When thou wast slowly moving in the sky, and in a delightfully gentle breeze, were not (people) deceived in thee for a beautifully full-blown white Lily dropt from (Heaven)? Did they not approach thee under a belief that thou wast a Lotus-bud fallen offfrom the Celestial River? Did they not make offerings to thee under an impression that thou wast a white ray emitted from Budha's pure court? Did not goddesses kiss thee with delight under the mistaken idea that thou wast a flower from Nandana the Heavenly Park. Hast thou arrived without accident in thy aerial journey? Noble friend, To us thy sight is bliss!"

There are also different kinds of puns by poets soaring high in the immense regions of fancy; and to give even a sketch of these rhetorical figures—very frequently termed by Europeans, "specimens of perverted ingenuity," would exceed the bounds which we have prescribed for ourselves. We may however mention a few. Under the head of *Pun* may

* *Budha's rays* are those represented to have proceeded from him. They are said to have been of exquisite splendour and beauty; and of six colours. It is supposed by Budhists that the same still proceed from the Maligawa at Kandy, which contains the Tooth-relic. See note post, p. cxiv.

† *Indra's* Park is called *Nandana.* It is famous in books for five celestial trees which grow in it, termed *Calpadruma, Parijata,* &c. The *Calpadruma* yields as its fruits, every thing which is desired. It is this which we have elsewhere (see p. lxix.) translated, "the wish-conferring tree."

be included those which are known to the English under the term *Acrostics.* The Singhalese language, however, which has certain sounds with which one cannot commence a line (*e. g.* ළ), is ill-adapted to this species of composition; on which account Acrostics are rare. In the absence therefore, of a suitable specimen which may be selected from books, we here present the reader with a letter forwarded a few months ago to a friend.

සසදුව.

සරද සදකැනොවිදිගපතල යසසි නී
සපිරිබුලත්ගම නැනසුත් යතිසඳි නී
දුනකරමෙකව්පදමුල සිව්කුරෙ නී
වරදකැර පොතක්ඉවමැනව කුළුනෙනී

"Rev. Bulatgama of universally esteemed renown, like the moon in autumn; pray, kindly send me a correct book answering to the four first letters of this stanza."

The following from the *Kaviasekare* will present a specimen of syllabic alliteration, viz., a stanza containing the same word repeated several times, but conveying at each repetition a different meaning. "This," says a learned reviewer of Sanscrit Poetry, "was none other than a talent for *alliteration;* by which in Sanscrit literature, is not simply meant, as for the most part with Europeans, an imaginary combination of similar sounds merely, but a style of metrical composition in which the same recurrent sounds convey at each return, a various meaning; so forming what we have already termed a series of *Conundrums,* or enigmas, literally such to the initiated." The above remarks apply equally to Singhalese Poetry; and however much we may lament that the Singhalese have not been employed in more *profitable* pursuits, this at least is clear from compositions such as those under review—that they were never wanting in "skill," "persevering labour," or "capacity." Whole poems are found devoted to alliteration; and whilst we present our readers with but few specimens, we may inform them that we possess nearly all

the species known to the Sanscrit, and which are given by Dr. Yates in his Essay on Alliteration, appended to a translation of the *Nalo'daya,* at p. 225. *et seq:*

1. මලිතියබොන මිවනපුප් මිවන
2. පිපිතුභුවන මිවනවන මිවන
3. සඟිනිදුරන මිවනවන මිවන
4. රණසුනුමැකි මිවනබිල මිවන

"1. The Paraquet which extracts honey from the sweets of flowers; 2. The bees which entered the wide-spread lofty Mee forest; 3. The wild buffalo which destroys the ground and the forest by its horns; and 4. The rats, daubed with glittering chalk (plumbago), which enter the holes of trees:"

Carrying the last plan a little farther, the author of the *Kaviminikondala* (of whom we may say what Dr. Johnson observes of Milton, that "he was a poet, who attained the whole extension of his language, distinguished all the delicacies of phrase, and all the colours of words, and learned to adjust the different sounds to all the varieties of metrical modulation") has given us one line, which repeated four times, conveys four several meanings.*

1. වනකදල දෙලෙනුදුල
2. වනකදල දෙලෙනුදුල
3. වනකදල දෙලෙනුදුල
4. වනකදල දෙලෙනුදුල

"1. The jungle trees became bright with tender foliage; 2. The forest became bright by reason of the assemblage of plantain trees;

* The alliterations of Western writers appear to be confined chiefly to letters, whilst those of Eastern poets, including the Singhalese, extend to syllables, words, and even entire lines. The following selection is found in Dr. Yates's *Nalo' daya.* p. 225. illustrative of Western writing.

*I*nter cuncta micans *i*gniti sidera cœli
*E*xpellit tenebras *e* toto Phœbus ut orbe;
*S*ic cœcas removit Ie *s*us caligiuis umbras,
*V*ivicansque simul *v*ero præcordia motu
*S*olem justitiæ *se* *se* probat esse beatus.

"3. The eloped wife glistened with (her) streaming tears; 4. The jungle was bent with (the weight of) the dew upon the tender leaves."

The same elegant writer has given us several puns of this kind: of which the reader will observe, the following stanza, consisting of 10 letters in each line, when divided into two, may be read without the second half, by supplying its place with the first half read from the last letter; or, from the end to the beginning, and from the beginning to end, as in the English word *Glenelg*.

සර නිපිපි: පිපිනිරස
සර හ ද: දලහරස
සර දලව්: ව්ලදරස
සර ලදස: සදලරස

"The Lotus reared in the water of the river was opened; The *Kedatta (cuculus melano leucas)** obtained its great delight, the water; The noise of the birds that received

* The කෑදත්තා is a species of the Cuckoo—a bird with a peculiarly plaintive cry. It is supposed by the Singhalese that this bird is begging for water from the clouds. since it cannot allay its thirst otherwise than by swallowing drops of rain-water in the air.—Some suppose that it has a hole or defect in its beak or tongue, which prevents it from sipping water. Professor Wilson has the following note with reference to this bird, at p. 14 of his *Megha' Duta*.

"The *Chataca* is a bird supposed to drink no water but rain water: of course he always makes a prominent figure in the description of wet and cloudy weather; thus in the rainy season of our author's *Ritu' Sanhare* or 'assemblage of seasons.'—

තටාකානුලෛශවාතඝ පක්ෂිනාංකුලෛඃ
ප්‍රයාචිතාස්තොයභරාවලම්බිනඃ
ප්‍රයාන්තිමන්දං නවවාරිධාරිණඃ
විලාහනාඃ ශ්‍රොතුමනොහරස්වනාඃ

The thirsty *Cha'taka* impatient eyes,
The promised waters of the laboring skies;
Where heavy clouds with low but pleasing song,
In slow procession murmuring move along."

the water echoed, and the moon that emitted rays on all sides lost her (his) brilliancy."

From the same writer, abounding in puns of different kinds, the following is selected as a specimen of a stanza composed of two letters, which are inflected with the ten vowels given in the Sidath Sangarawa.

නේ ව න ව්ව නව න
න ව ව් නා ව ණ නි ව න
ව්නනොනිව් නු නුවන
නානනානවණිවූනේවන

"Birds of divers colours entered the forest; the *Na (Mesua Ferrea)* and *Bakmi (nauclia orientalis)* became fresh (with foliage); the unwise eloped wives have received no consolation; (and) the forests became rivers to the bathing elephants."

Illustrative of the decorations of style, which the Singhalese poets make their study, I may also mention the existence in their compositions of what may be termed rhymes *(Prāsa)* in the middle of a stanza. This is very common, except in the short metre. Of this species the following will serve as an example:

අවලොදමා* පැමිනෙන් ලේ ඇ ත සත ව
ඇතපුදුමා ව් ප ලෙ ත න් ලේ සැ ප තැ ණ ව
විදුලිසෙමා අ ත නු න් ලේ ලැ බ ද ණ ව
මුදලි තු මා ල ත වේ න් ලේ ත ව තු ම ව

In the translated *Amara Cosha* it appears that the *Cha'taka* is a bird not yet well known; but that it is possibly the same as the *Piphia*, a kind of cuckoo—*Cuculus radiatus*.

* It is to be observed, that the Singhalese writings present no space between words; and, as in ancient Greek, there is "an equal continuation of letters, which the reader is obliged to decipher, without any assistance from points or distances." But, in poetry, as in the above stanza, where alliterations occur, a space is left with the view of exhibiting the ingenuity of the Poet.

"The eight laws of Nature * will alike govern all mankind; and it is no wonder that ills betake (are felt by) those alone who are well (and happy): O illustrious Modliar! wherefore then dost thou still lament, seeing that we are all merely in possession of the souls of others † which are as transitory as lightning."—*Meeripenne.*

The two following verses may be read in one diagram of uniform construction, by the omission of 16 letters.

‡ 1. ලදලලදවලල දුල
2. විසනහන නිලිනි දුල
3. සරසිකැලතොලදි දුල
4. මෙලෙසදියනෙකසෙ දුල

"1. The forest has received bright tender foliage; 2. The heavens (vacuum) became bright with blue rainy clouds; 3. The ponds have received their brightening (element the) water; 4. The world (itself was) thus greatly brightened."

5. මෙදිවුසඳ පිවිස සල
6. දිදිනුකැරරහත සල
7. කරනිලදපිලිව් සල
8. ලසිනිලයපිලකි සල

"The young peacocks delighted with the storm, and having ascended the nearest but large mountains, commenced to play about in divers (two) ways, by spreading their wings which were of deep blue."

* "The eight laws of Nature" are what are known as "the visitations of Providence." They are enumerated in the following lines of a Pali verse:

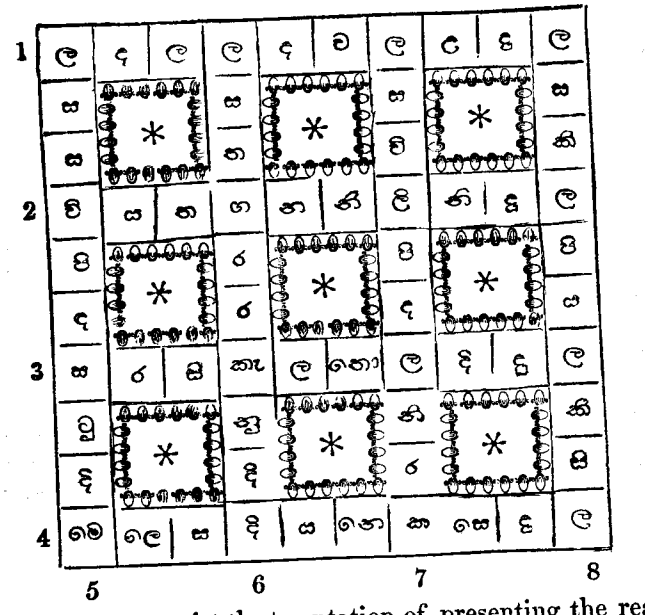
ලාබොඅලාඛො අයසොයසොච
නින්දපසන්සාච සුඛඤ්චදුක්ඛං
ඉතොචධම්මාමනුජෙසුනිච්චං

"Profit and loss; fame and disgrace; praise and dispraise; and happiness and sorrow, are the laws which ever govern mankind:"

† This is an allusion to the doctrine of the transmigration of souls in Budhism.

‡ The figures have reference to the lines in the diagram.

චතුරශ්‍රජලකි.



We cannot resist the temptation of presenting the reader with another specimen of figurative alliteration, being a diagram called *Baranama-gabasaka.* It is the one in the annexed plate, by *Karatotte Terunanse,* who received a handsome reward from his Sovereign, *Rajahdi Rajasingha,* A. D. 1786,* for the ingenuity and ability displayed by him in introducing into one diagram, twelve expressive,

* The writer has given his name and the date of his composition, &c. in the following stanzas. The *Saka* era (from the date of the reign of a King of that name) is much in use amongst Singhalese scholars. It commences 78 after the Christian era.

ස කා වසිනෙක්දහස්සත්සිය දෙසිව් වන
ලකා සිරිරජ දිරජ සිහ නිරි දුට ස වන
කිකා රජ ගුරු හෝලදම්රම් යතිරු වන
ස කා කෙලෙමෙබර කව්ගැප්නම්අමුතු වන

Rev. Damma Rama, the disciple of the Preceptor of three Sovereigns hath composed this novel diagram embodying 12 Stanzas, in the 6th year of the reign of Rajahadi Rajasingha, and in the year of Saka 1708.

elegant stanzas, which may be read either from left to right, and *vice versa*, and from top to bottom, and *vice versa*.

I.
1. සිසිසිදසල නිනිනිනිරජලලල ල
2. සිරිවලදියන වසවමුසිනද කුසක ල
3. සිදිබවගිමන රගනගමිත පළනස ල
4. සිරිගනනිරත නමදිමි නවන නුවත ල

"I do bow to the great (Budha) *Sirigana*,* who abstained from idle praise (exaggeration)—3, was firm, renowned and

---

මෙනිරිඳු මෙසනනරඹා සයසකිනිඳු රා
නෙවිරිඳු කිවිදුකලගෙලෙවන්පාසයු රා
මෙනමුදු ලත්පල්ලේබැද්දගම්ව රා
මෙයතිඳු හටපිදිමහිපවතිනාතු රා

This King, having with delight seen with his eyes this diagram, like unto a noose in the necks of his (the writer's) rival poets; has made an offering to this Chief Priest, of an estate called Pattlebedda (in perpetuity) as long as the earth shall endure.

* There are no less than 26 epithets for Budha. They are embodied in the following six lines from the *Namawalia*.

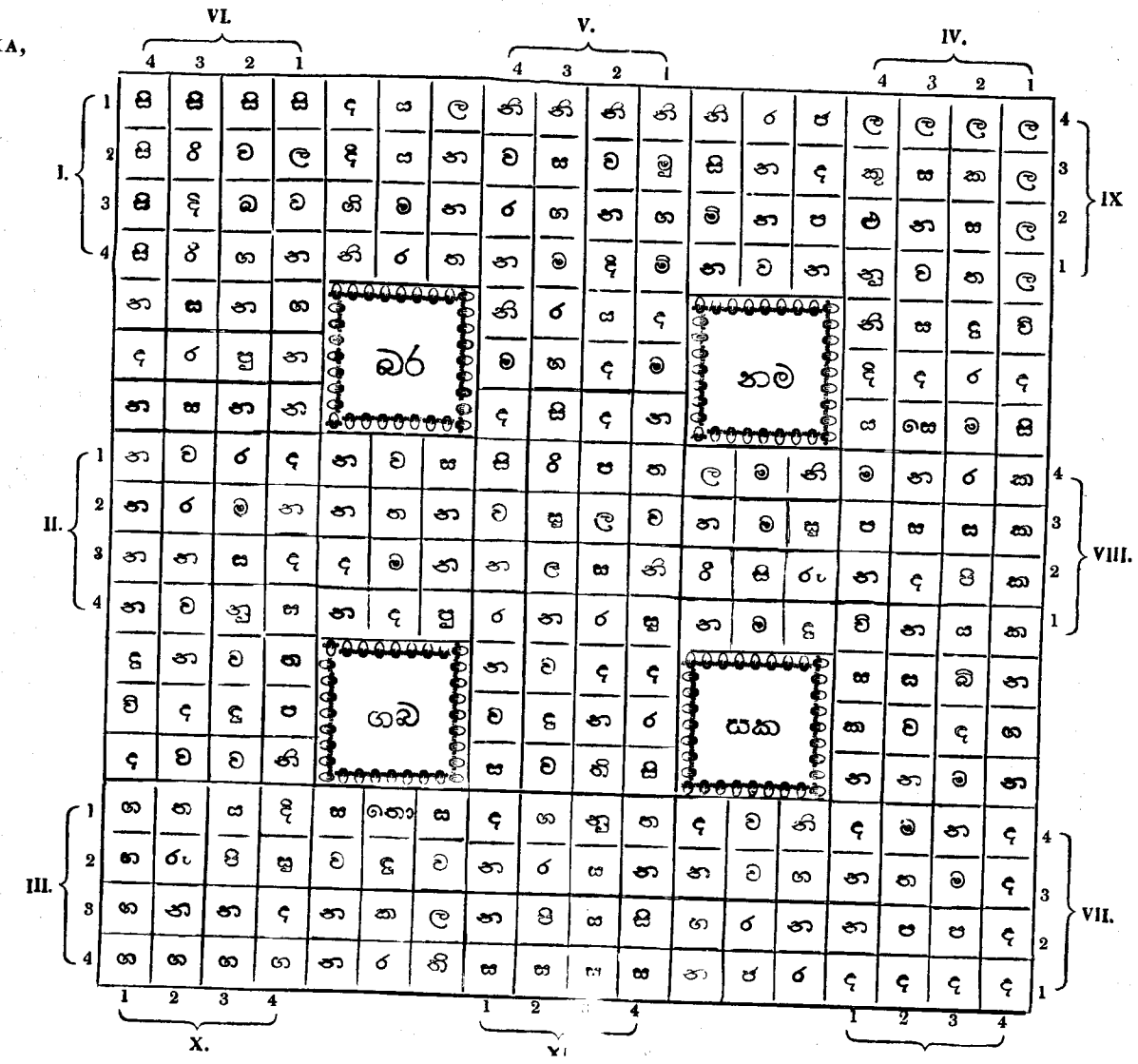
සවනසතරමරරැපු මොකඳුරැමුනි ඉ
සමනැස්පසැස්දියබප්දස බලදිනි ඉ
සමන්බදුරැ සිරිගනලොවහසුගති ඉ
නරදම්සැරිරිනාදම්රද සුගන්බු ඉ
තිලෝගුරු ලෙ විදුසිදුසවනසිරිම ක්
දියනාතිලෝනාදිත නම්ළු සැමසුග ක්

1. සවන of which සර්ව is the *Sanscrit*, means "all-wise;"—2. සතර means "master" or "teacher;"—3. මරරැපු means the "enemy of Mara," a God inimical to Budha;—4. මොකඳුරැ from මොක් and ඇඳුරැ means "the teacher of Niwan"—the *summum bonum* of the Budhist—the doctrine of the extinction or annihilation of the human soul;—5. මුනිඳු compounded of මුන් and ඉඳු means "supreme intelligence;"—6. සමනැස් is the Singhalese expression for the Sanscrit සමන්ත චක්ෂු "eyes on all sides," *omniscient*;—7. පසැස් "five eyes," having reference to the five powers of sight which his followers attribute to *Budha*. They are *first* මස ස, which means මස්ඇස—"bodily eye." the power whereof was so great, that it is said he could see the distance of 16 miles, just as we can see at the distance of sixteen inches; and that it was composed of five colours; that is to say, the eye-lids were *blue* their sockets glossy *yellow*, their corners *red*, the whites of the eyes snowy *white*, and

PLATE I.

BARANAMAGABASAKA,

see p. cviii.



PLATE, II.
"Spreading the Rythm."
see p. cxxxiii.

		First.	Second.	Third.	Fourth.	Fifth.	Sixth.
	1	∩	∩	∩	∩	∩	∩
	2	–	∩	∩	∩	∩	∩
	3	∩	–	∩	∩	∩	∩
IV.—	4 —	–	–	∩	∩	∩	∩
	5	∩	∩	–	∩	∩	∩
	6	–	∩	–	∩	∩	∩
	7	∩	–	–	∩	∩	∩
VIII.—	8 —	–	–	–	∩	∩	∩
	9	∩	∩	∩	–	∩	∩
	10	–	∩	∩	–	∩	∩
	11	∩	–	∩	–	∩	∩
	12	–	–	∩	–	∩	∩
	13	∩	∩	–	–	∩	∩
	14	–	∩	–	–	∩	∩
	15	∩	–	–	–	∩	∩
XVI.—	16 —	–	–	–	–	∩	∩
	17	∩	∩	∩	∩	–	∩
	18	–	∩	∩	∩	–	∩
	19	∩	–	∩	∩	–	∩
	20	–	–	∩	∩	–	∩
	21	∩	∩	–	∩	–	∩
	22	–	∩	–	∩	–	∩
	23	∩	–	–	∩	–	∩
	24	–	–	–	∩	–	∩
	25	∩	∩	∩	–	–	∩
	26	–	∩	∩	–	–	∩
	27	∩	–	∩	–	–	∩
	28	–	–	∩	–	–	∩
	29	∩	∩	–	–	–	∩
	30	–	∩	–	–	–	∩
	31	∩	–	–	–	–	∩
XXXII.—	32 —	–	–	–	–	–	∩
	33	∩	∩	∩	∩	∩	–
	34	–	∩	∩	∩	∩	–
	35	∩	–	∩	∩	∩	–
	36	–	–	∩	∩	∩	–
	37	∩	∩	–	∩	∩	–
	38	–	∩	–	∩	∩	–
	39	∩	–	–	∩	∩	–
	40	–	–	–	∩	∩	–
	41	∩	∩	∩	–	∩	–
	42	–	∩	∩	–	∩	–
	43	∩	–	∩	–	∩	–
	44	–	–	∩	–	∩	–
	45	∩	∩	–	–	∩	–
	46	–	∩	–	–	∩	–
	47	∩	–	–	–	∩	–
	48	–	–	–	–	∩	–
	49	∩	∩	∩	∩	–	–
	50	–	∩	∩	∩	–	–
	51	∩	–	∩	∩	–	–
	52	–	–	∩	∩	–	–
	53	∩	∩	–	∩	–	–
	54	–	∩	–	∩	–	–
	55	∩	–	–	∩	–	–
	56	–	–	–	∩	–	–
	57	∩	∩	∩	–	–	–
	58	–	∩	∩	–	–	–
	59	∩	–	∩	–	–	–
	60	–	–	∩	–	–	–
	61	∩	∩	–	–	–	–
	62	–	∩	–	–	–	–
	63	∩	–	–	–	–	–
LXIV.—	64 —	–	–	–	–	–	–

like a precious gem; who extinguished the fire of metempsychosis;—2, who was the chief of the world, who was blessed with prosperity, who, when king Kusa,* had the Lion's roar, who (by self-denial) extinguished in himself the allurements of sin and vice, who was gentle (cold) as the moon, benevolent, the saviour of men, and an ocean of river-like wisdom, and who destroyed the weakness of the heart by means thereof."†

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their blacks jet *black; secondly* දිව්‍යඇස or දිව්‍යඇස, 'godly eye," which had the power of seeing that which the මිසැස could not penetrate: *thirdly* පැනැස or පැනඇස, "eye of wisdom," which means in English the mind's eye, capable of an insight into superlative wisdom; *fourthly* බුදුඇස, "Budha's eye," a sight which none possessed but those who became Budha by predestination; and *fifthly* සමන්තැස (*vide supra*), "omniscience." 8. දියඛප්—from දිය and ඛප්, "father of the world;"—9. දසබල or දස බුල්, means "ten-fold power," having reference to the ten powers of the body, and the ten powers of the mind, which his followers attribute to Budha; —10. දිනිඳු, from දිනා *to conquer* and ඉඳු *supreme*, "the supreme conqueror," which means the conqueror of death, මර; the powers of the soul, පන්චස්කන්ද (*vide Clough's* Dictionary); lust, anger, ignorance, self-confidence, and pride කෙලෙස; merit and demerit අභිසංස්කාර; and *Mara* මර, god of that name before-explained:—11. සමන්බදුරු or සමන්බහදුරු, from සමන්තභද්‍ර *Sanscrit*, "good in every way;"—12. සිරිගණ, (the word in the text) from ශ්‍රීගණ *Sanscrit*, "full of prosperity,"—13. ලොවහ from ලොකනාහ *Pali*, which means "chief of the world;"—14. සුගතිඳු has different meanings, one of which, according to its plain derivation, means "the chief who is gone to good (niwana)," from සු good, ගත් received, and ඉඳු chief;—15. නාර දම්සැරි, "men converting driver;" having reference to the facility with which he converted mankind to his doctines, just as a coachman leads his horse;—16. විනා, a term also used for *Ganadevio*, one of the Heathen Gods, and meaning, when applied to Budha, "the chief-loss," who has not his like—himself Supreme;—17. දම්රද, "King by reason of his righteousness;" —18. සුගත් *vide* සුගතිඳු, without the adjunct ඉඳු;—19. බුදු, a Pandit; blossoming; or awaking from sleep;—20. තිලෝගුරු, "teacher of the three worlds;"—21. ලොවිඳු, "chief of the world;"—22. සිදුසවන, "all wisdom acquired by himself;"—23. සිරිමත්, "altogether a beautiful person;"—24. දියනා, "chief of the world;"—25. තිලෝනා, "chief of the three worlds;"—and 26. දිනා, "conqueror."

* During one of Budha's incarnations.

† i. e. by meditation, or *Bavana*.

II.
1. නාවරදනාවසසිරිපතලමනිමනාර ක
2. නාරමනනතනාවසුලවනාමසුපසස ක
3. නානසදදමනනලසනිරිසිරනදපි ක
4. නාවනුසනදපුරනාරසුනාමදුවිනය ක

"4, Bow ye to the superior-less (Budha) of golden rays, who is without pride, and the evil propensities of humanity; 3, whose face was like the moon, who had beauty which pleased all, and a voice like (the notes) of the Indian cuckoo; 2, who was not covetous, was without a thirst for evil desires, unavaricious, five-eyed, and the emancipator of hell; and 1, who was blameless, precious as a gem, was not led away by the allurements of royalty,* and preserved the mind from vacillation."

III.
1. ගතයදිසතොස දගනුනදවනිදමන ද
2. ගරුපිසුවඳුවනාරසනනාවගනනම ද
3. ගනනදනකලනපියසිගරනනපප ද
4. ගගගගනිරතියසසසනාජරදදද ද

"4, Bow ye to the supreme Budha, who was without lust and without decrepitude, and its concomitant ills,† the donor of donors, the admiration of the good, who arrived at the terminus of metempsychosis; 3, who pleased the priesthood, was houseless, a stranger to distress;—2, who was prideless and agreeable, gave consolation to men, and procured Niwana; and 1, who was easily satiated, quick of perception self-denying, renowned in the world, and (who moreover) granted Brahama's prayer."‡

IV.
1. ලලලවිදසි කකතකනගනදදද ද
2. ලකසතදුරමරසපියබිදමනමප ද
3. ලසනවසඳසෙ නසදනසවනමතප ද
4. ලකුළුනුනිදිසමපනවිසකනදනන ද

* Budha when prince Sidharta, the son of King Sudhodana is said to have left a throne for the ascetic's robes.

† For, although he died at the age of eighty, he was nevertheless free from the ills which the flesh is heir to in old age.

‡ Brahama's request to Budha was to preach his doctrines.

"4, Bow ye to the feet of Budha, who was a treasure of compassion, successful in profound meditation (that which brings its object fully and undisturbedly before the mind), and pleased all men; 3, who was like the new brilliant moon, did not secretly sin, who gave Niwana; 2, who did not love sinful men, who practically carried out his profound doctrines; and 1, who could dive with his into other's minds, who cared not an iota ($2\frac{1}{2}$ gr.) for the impure human body which the ignorant regard as a banner."

V.
1. නිමුගමිදමනනවනිසුදරිසිනනසි ස
2. නිවනදියදදපලසරදනනිනුසය ස
3. නිසගමරගසිරිසුලනවදුවගරපි ස
4. නිවරනනිමදශිවනාරනවසදනන ස

"4, Bow ye to him who had no impediment to see, who was unintoxicated with vain-glory, who was the chief of Niwana, resident in forests, and who enjoyed the food of meditation; 3, who was not enticed away by desires, who was deserving of offerings, worthy of adoration, and had no lusts; 2, who was the (victorious) banner of the world, who obtained the fruitful Niwana, enjoyed laudable prosperity, subjugated evil concupiscence, and all improper desires, and ceased to perambulate (in the regions of metempsychosis), and who was able to convert men, and was self-denying, and omniscient."

VI.
1. සිලවනගනනදනදසතපනිදිසුද ග
2. සිවබගනපුනරමසනුවඳුවයපිනා ග
3. සිරිදිරියරසවරනවනදවතරුන ග
4. සිසිසිසිනදනනනනනදුවිදගගග ග

"4, Bow ye to him, who at the foot of the Bò tree, by the subjugation of evil passions, and lusts, attained pre-eminence, who sent many to Niwana, dried the springs of sin, and was in speech as bold as the lion; 3, who was of young and tender body, and of superior mental and bodily accomplishments, who continued in moral merit, and destroyed

the morbid appetites; 2, who was pre-eminent in merit and happiness, unattached to the female sex, and peculiarly fit for Niwana; 1, and who was steady and uniform in the observance of religious and moral obligations, and wishful of pleasing the priesthood; who acted up to the letter of his doctrines, and was a treasury of penance."

VII.
1. දදදරජනසසසතිරනගගග ග
2. දපපනනරඟසියපිනලනනදනන ග
3. දමතනගවනනසරනවඳුවවසුපිරු ග
4. දනමදනිවදතනුගදසගොසදියත ග

"4, Bow ye with pleasure to him who gave Niwana and consolation to people, who had the speech of wisdom, and was the chief of the world; 3, who was very full of *thelesdutanga*, * who revealed to men the hidden treasures of morality, and did not torment or oppress any being; 2, who was the chief of men, who was prideless, and dazzling with the resulting prosperity of hundreds of meritorious acts, and who sinned not; 1, who was sinless and firm as the Mahamera, who was possessed of *chatussattiya*; † and for whom love was begotten in the minds of wise Brahmins."

VIII.
1. සයනවිදුමනසුරනරපුදනසනුව න
2. සපිදනරුසිරිනිසලනනමදදසන න
3. නසසපසුමනවලසුවනතනනමර න
4. සරනමණිමලතපරිසිසවනදරව න

"4, Bow ye to Budha, who was pure, and wishful of subjugating the passions and evil desires; 3, who died to die no more, was without desires, fond of the forest, benevolent, and unqualified for the laity; 2, who was robed, handsome, firm, and unintoxicated with vanity, who

* තෙලෙස්දුතාඟ are thirteen religious ordinances to be observed by the priesthood; but which, with their minute subdivisons, are too numerous for detail here.

† චතුසත්‍ය are four articles of belief in Budhism, and are the following. A belief 1st, in the certainty of sorrow; 2d, that it proceeds from sensual desires; 3rd, that the subjugation of both is by Niwana; and 4th, a belief in the means of obtaining that happy state.

had ten-fold-wisdom; 1, and who possessed six species of intelligence superior to that of all men, was infinite in wisdom, and obtained offerings from gods and men."

IX.
1. ලනවනුනවනම්දිමනතරනිනගරි සි
2. ලසනළුපනම්ගනගරනමගිවබදි සි
3. ලකසකුදනසිමුවසවනයදිලවරි සි
4. ලලලලපරනිනිනිනිනිලයදසිසිසි සි

1, "I do bow unto him, who had no affliction or sorrow, was wishful of redeeming others, was like unto a ship, (which wafted men over the ocean of metempsychosis) and had no wish to sin; 2, who was of glowing splendour, chief of the priesthood, had no delight in witnessing the fights of beasts and birds, and shunned the allurements of hell; 3, who was the chief of science and of the fine arts, was least wishful of asking (so as to subject himself to ignominy); 4, who with his heart gauged the world, was a master mind, a storehouse of wise designs (whereby and by reason of his ordinances men obtained Niwana), the chief of the wise, and the holiest of the holy."

X.
1. ගගගගදවිදු නනනනනදනසිසිසි සි
2. ගනරුතවදනවනරවසරසරිදිරි සි
3. ගනපියවඳුවනුඟමරනසුනගබව සි
4. ගදසුදිනිපතසඳනදනනගනවලි සි

"3, Bow ye (to Budha) who will be born no more, who was the father of the priesthood; 1, the chiefest of the chief—chief by reason of his moral and religious lectures—who extinguished sorrow, attracted many to himself, whose smile played amidst the rays of his white brilliant teeth; 4, whose word was the theme of the wise, who was not idle, and was the chief of men; 2, whose word had a deep signification, whose voice was sweet, and whose prowess was great."

XI.
1. සනනදසවන රනවසිදමනිනරව නි
2. සපිරගවඳුවනලසුරිසිගරමඟස නි
3. සයසනුතිනද රසලපදදයදිනව නි
4. සසිනතසිරද සුනිවතනමදම්ගමු නි

"2, Bow ye to him who was of a fully developed body, avoided Anangaya's flowery charms, and was engaged in deep meditation regarding Niwana; 1, who pleased all, resided in the country, was of six colours, * peaceful, and actuated with righteous principles; 4, was worthy of praise, had a fascinating speech, and gave to beggars without objection; 4, who was the chief of the Sakkiya race, great and happy, well-clad, worthy of adoration; and who subjugated the passions."

XII.
1. දනනදනකස විනපමයදිනිනුළුකු ලෙ
2. දපතමනවස නදසණසෙදසවනස ලෙ
3. දපමනමද බියපිසරමරදුතපත ලෙ
4. දදදනගන කනනනසිදවිලලෙ ලෙ

"1, Bow ye to him who was the delight of men, and devoid of vicious inclinations, was born of an illustrious race, who enjoyed in meditation the fruits of Niwana; 2, which men procured as soon as his words reached their ears; 3, (Bow ye to him) who was moderate in speech, who swept away all fear, and frightened the three daughters of Mara; † 4, who was

* It is here meant to convey that Budha was so brilliant in appearance that he emitted six lustrous rays, each of a different colour. This is the same that we have noticed at p. ci. Dr. Davy remarks, "There is a peculiar phenomenon occasionally seen in the heavens, in the interior, that is deserving of notice. In January 1820, it was witnessed in Kandy, by European gentlemen as well as by natives. One of the former, a most respectable individual, in whose account I could put the firmest reliance, described it to me to be an appearance of rays or beams of light in motion, intersecting one another, faintly resembling the northern lights. It occurred when the atmosphere was clear, in the middle of the day, in mid air, beneath the vault of the sky, unattended by any unusual circumstance of weather that might lead to conjecture respecting its cause and nature. The natives call it *Budu-res* (Boodhoo-rays) and consider it ominous, boding ill in general, and auspicious only when it appears in the month of May. They imagine that it is never witnessed, excepting over a temple of Budhoo, from whence as the name they have given the phenomenon implies, they suppose it to emanate."—*Davy's Ceylon*, p. 71.

† After Mara had been defeated by Budha, three Mara Goddesses, it is said, attempted to win the heart of the ascetic; but without success.

like unto a banner, who hoisted up the flag of victory in all his actions, who had an insight into things in the earth, the air, and the water; and who was resplendent, and was moreover) pure at heart."*

There is also another species of pun called *U'wala* or *double-meaning* verse, much esteemed by the Singhalese. It is to be found, though sparingly, in several of the best authors, and is constructed upon the same plan as that in the Sanscrit, which abounds with this species. The Calcutta Review for 1845, vol. III. p. 10, has the following definition of this species of rhetorical pun. "Whole poems exist in Sanscrit, composed with such studied ambiguity, that they may be understood as relating to two entirely different and even opposite subjects. Thus the Raghava Pandaviya may at the option of the reader, be interpreted as the history of Rama and other descendants of Dasharatha, or as that of Yudhisthira and the other sons of Pandu: it is in short two distinct stories told in the same words."—In the *Kaviasekare* we find the following:

නන්වරදලොප් වන
කිරිසඅදියරසන් වන
අදෙස්හැදගිලි වන
මසඳගුණයෙන්සඳලනුනුවන

Free from many faults—

1. ලොප්වන...නන්...වරද
possessed of previous(ly obtained) merit (and) intelligence,
2. වන.....කිරියඅදියර.....සන්
imbued with faith;—
3. අදෙස්..... හැදගිලිවන

* The above, although a free translation, made with the assistance of several Commentaries, is nevertheless—being confined to each line, and therefore without any attempt at arrangement—less elegant than it would otherwise prove. The governing words of each sentence, "Bow ye," or "I bow," will be found placed at the beginning of each line with which the writer has commenced the translation.

Woman by reason of those qualities is like Grammar. *

4. ඵසද.....ගුණයෙන්.....වන.....සදලකුනු

This comparison is explained by the same stanza conveying different ideas as follows:

It is by reason of (the following) properties that

4. වන.....ගුණයෙන්.....

she is like the symbols of sound (that is to say)

ඵසද.....ස ද ල කු නු

1. "Nath" and "varatha" are produced by elision: †

නත්.....වරද...වන.....ලොප්

2. The verb is in the seventh section: ‡

කිරිය...වන...සත්.....අදියර

3. The word "Hedahili" is produced by substitution. §

හැදහිලිවන.....අදෙස්

The above conveys both a rule of Grammar, and an eulogium upon the female sex. In either sense it is grammatically correct; in both senses it is elegant; and in neither is it defective in imagery. These lines afford us an opportunity to ascertain the date of the *Sidat'sangarawa*, but we shall, for obvious reasons, notice the subject hereafter.

There are many other double-meaning verses in several books; but it will suffice to make one more selection from the *Yoga ratnakare*, a book no less celebrated for its doctrines on medicine, than esteemed for the elegance of its versification.

පිහිටිගුණතිර සර...නලසව් කුලන්පිරිව ර
විහිදිරස්ම නාභර...වදිමිසිරිහණසුනොරහැමවර

* The word here rendered *Grammar*, is in the Singhalese a compound term, which means the *symbols of sound*, සදලකුනු.

† As නත් and වරද are produced by the *elision* or lopping of අනත් and සුවරද, (see § 9.) so woman according to the first translation was shewn to be *blameless*, lopped of all her faults.

‡ The *verb*, which is the subject of the *seventh section* of the Grammar, conveys an *act*, as in the agency which is indicated by *previously done* or obtained merit.

§ As by අදෙස්, a term of Grammar for substitution (see § 10.) අදහිලි becomes හැදහිලි; so the simple, unbelieving, sinful woman, was *imbued* with faith.

1st translation, taking the subject of the stanza as *Budha.*

Always do I bow to the Mahamera-like Budha (who)

හැමවර...වදිමි.....සුනොර.....සිරිහණ

surrounded by all castes and races—

පිරිවරකල....සව්.....කුලන්

emitting lovely rays—

විහිදි...මනාභර...රස්

possessed of unchangeable, fruitful, virtues.

පිහිටි.....තිර .....සර.....ගුණ

2nd translation, taking the subject of the stanza as the Mahamera.

Always do I bow to the Budha-like Mahamera, (who)

හැමවර.....වදිමි.....සිරිහණ...සුනොර

encircled by all the hills and rocks,—(and)

පිරිවරකල.....සව්.....කුලන්

resplendent with pleasing lustre,—

විහිදි.....මනාභර...රස්

has firm, substantial qualities.

පිහිටි...තිර...සර.....ගුණ.

We should not omit to add to the above one other species of composition, called *Debas* or *dialogues*. They are generally the language of imagination, wound up at the conclusion with some reality or praise (as the case may be) which the writer wishes to convey: The following from the *Perekumba Siritha* furnishes a good illustration:—

හේසදකිමමුහුද කිව සැඟවෙනුවෙල න
මෙමගජ හඅතින්පැර කුමිරජදිමු න
දෙසිගිජිදුන් ඔහුමදහස කරලව න
තදුන්කැළුම්ගොමිගුණසුන්පඬුරුඇ න

The above when rendered into a dialogue, may be read as follows:—

The Ocean:—හේසද. O Moon!

The Moon:—කිමමුහුද. What? O Ocean!

The Ocean:—කිමසැඟවෙනුවෙලත. Why dost thou hide thyself behind the skirts of the shore?

The Moon:—මෙමහජගයඅතින් පැරකුම්රජදිවුතදෙසිගිජි දින්, (Because) the enlightened King Parakkrama gives away his (elephants) to those who are in quest of elephants and horses.*

The Ocean:—ඔහුමදහසකරලවතතදුන්කැළු ම්සොම්ගුණ සුන්පඹුරුඇතත. (Nay); the offering of that silver brilliancy (gentleness) of rays, which thou hast emitted is (alone) sufficient to please him (towards thee, and deter him from such an act.)†

Having now given a brief, though, doubtless, an imperfect account of the Singhalese Poetry; we shall next proceed to shew a few rules of Versification, or Prosody.

Quantity, feet, and *pauses* are necessarily constituent parts of all verse; and one great advantage which the Singhalese possess over the Western nations, is the existence in the language of the former, of symbols of long and short sounds indubitably expressed, without reference to usage (very often an uncertain arbiter) for the ascertainment of their quantity. It is for this reason that we have used the word *sound* instead of *letter*. We must, however, not omit to mention that there is a poetical licence, which permits the use of a long letter for a short, or a short for a long letter; but this is very rare indeed in good compositions. The letter ලි in the word පිලි in the following line, is used for the long ලී; e. g. කොලම්හොතාඅදිතන්බැරිදල පිලි මතුපිටඅදින්ව

* This answer conveys to a person well-read in the Mythology of the East greater information than the words themselves impart.—'*I do so, lest* the enlightened King Parakkrama, *who* gives away elephants to those who are in quest of elephants and horses—should also part with *my own elephant, which is my habitation.*'

† The Ocean is here represented to have spoken thus:—'*Nay,* the offering of that silver-brilliancy (gentleness) of rays, which thou hast emitted is *alone* sufficiont to please him *towards thee; and to prevent him from giving away thy habitation.*'

"Even if leaves can be worn by being woven together, coarse cloth can I not wear outermost."

The melody of the Singhalese verse depends *chiefly* upon a proper distribution of short and long sounds; not to mention, what is common to all poetry, the choice of words, the seat of the accent, the pause and the cadence. In Singhalese as in English, the cæsural pause* is not without effect. Of this the following beautiful lines from the celebrated *Guttila* furnish a good illustration.

2 1 2 1 1 2 1 2 = 2 = 1 1 1 2 1 1 1 1 1 2
රැරසේඅදිනාලෙසේ : අත් : : ලෙලදිදිවිදුලියපබා
2 1 2 2 1 1 1 2 = 2 = 2 1 2 2 1 1 1 2
රන්රසේඅක්වනාලෙසේ : වෙන : : නාදනුපාතබතබා
2 1 2 1 1 1 1 1 2 = 2 = 1 1 1 2 1 1 2 1 1 2
කම්රසේදෙනසැරලෙසේ : දෙස : : බලබලාඅතගින්සබා
2 1 2 1 1 1 1 1 2 = 2 = 1 1 1 2 2 1 1 1 1 1 2
මන්නෙසේපවසම්අ සේ : වර : : සුරලඳුන්දුන්රඟසුබා

"How can I describe the dance of the goddesses—whose hands move like lightning, and as if intent upon portraying a mass of pictures—whose feet move after the music with the same ease with which gold adheres to mercury—and who look at the company with the corners of their eyes with the sharpness of Cupid's darts?" †

The short sounds or syllabic instants are called *luhu* or *lagu*, 'light' marked in the *Singhalese,* thus — (as will be

* This pause sometimes falls before the middle of a line; but it does not thereby render poetry less sweet.

† The chief accomplishments of the goddesses are here portrayed. Mr. Wilson says at p. 76 of the *Megha Duta:* "It is to the commentators also that I am indebted for the sole occupation of the goddesses being pleasure and dress: the fact is,

——— To sing, to dance,
To dress, and troll the tongue, and roll the eye,

constitutes a very well educated female according to the custom of *Hindostan.*" Amongst the Singhalese, however, it is different. Except amongst the inferior classes, all the above so-called "ornaments of nature" save elegance in dress, are looked upon by the Singhalese as unbefitting the female sex.

seen, the very opposite sign which is employed by the English); and the long sounds, or *al* (silent)* letters, together with their respective vowels, with whose assistance they are pronounced, are called *guru*, 'heavy' marked thus ⌒, being the English short sign upside down. There is a third sound called *puluta* 'prolated' and marked thus ≡; but this is merely distinguished from the *guru* and *lagu* with a view to mark the prolations in singing. The *Wadankaipotta*, a very ancient work (the greater part of which it is difficult to redeem from the inaccuracies that have crept in through the ignorance of copyists) has the following definition of these sounds.

ඒකමතළුගුයසිදිනකියම් න්නේ
ගුගමතදිගුයසිගුරුපවය න්නේ
වෙනමතතුනකින්පුළුතකිය න්නේ
අඩමතදනගන්ගසකුරමු න්නේ

"One instant is 'light' and is called *lagu;* two instants are 'heavy' and are called *guru;* three instants are 'prolated,' and are called *puluta;* and a silent letter is only half of an instant."†

These instants are also illustrated by certain writers by the notes of birds, and cries of animals: e. g.—The note of the chataca represents a *lagu;* the croaking of a raven is represented as being equal to a *guru;* the shrill prolated cry of the peacock is said to be equal to a *puluta;* and the suppressed cry of a weasel to *half-an-instant*, or less than one instant.

* An අල් letter is a consonant which cannot be sounded without the help of, and being preceded by, a vowel sound; and which has its inherent vowel sound suppressed by a symbol on the top of the letter, e. g. ල් cannot be sounded without a vowel; this together with its vowel produces one compound sound: and they are therefore reckoned as two short letters or sounds, equal to *one* long sound. Thus මම්=මි=මම්.

† Note that the following letters අ, හ, ඩ, ඹ and ද, are respectively of one syllabic instant in quantity.

Three of these sounds compose a *foot;* and by a diversity of arrangement these tri-syllables produce *eight* kinds of feet.* Without attending to any particular classification, we shall here enumerate them with their corresponding classical terms.

Quantity.	*Greek.*	*Singhalese.*	*Meaning.*	*Sanscrit.*	
1 — — —	Tibrach	දෙවගනේ	godly	නගනේ	T.
2 — — ⌒	Anapæst	වායුගනේ	windy	සගනේ	A.
3 — ⌒ ⌒	Bacchic	ජලගනේ	water	යගනේ	B.
4 — ⌒ —	Amphibrach	හිරුගනේ	sun	ජගනේ	S.
5 ⌒ ⌒ ⌒	Molossus	භූමිගනේ	earth	මගනේ	M.
6 ⌒ ⌒ —	Antibachic	ආකාසගනේ	air	තගනේ	H.
7 ⌒ — —	Dactyl	චන්ද්‍රගනේ	moon	භගනේ	D.
8 ⌒ — ⌒	Cretic	ගිනිගනේ	fire	රගනේ	C.

As in all matters emanating from Budhists, poetry is with them attended with its *good* and *bad* effects upon the poets.† But unlike the Sanscrit, Singhalese poetry need be free from bad feet only at the beginning of a stanza. The Singhalese poets have, however, seldom yielded to such a slavish fear, and have, it seems, given greater freedom to the muse, for the sake of elegance of expression.

1. Three short sounds, as in *dominus*, compose a *Tibrach*, and it is esteemed good.

EXAMPLE.

Tibrach.
— — —

වෙනඅය අයිතිව ත්
ඔබවදනමුත්සොරසි ත්
පියොඉන්ගැනුමු ත්
දෙවනසිනපදපසගතැයියෙ ත්

"The second institute of religion is said to be compounded of five ingredients; the taking—the deceit—the intent to

* We shall hereafter notice a clever expedient or device, called ප්‍රස්තාරකාරනාවා, *spreading the rythmical feet.* It is borrowed from the Sanscrit, and adapted to the exigencies of the Singhalese versification, *vide post* p. cxxxiii.

† See a few remarks on the subject at p. 75.

steal—another's property—and the knowledge of the same."*—*Kaviasekare.*

2. When a *guru* is preceded by two short sounds or *lagus*, the rythmical foot is an *Anapæst*, one of the *bad.* The Singhalese have a belief that the author of *Guttille Jatake* suffered *deportation;* a misfortune, the result of his beautiful work having this *foot* at its very commencement. That the first foot in his first stanza is an *anapæst* is true enough; † but whether he at all suffered banishment is not known, except from tradition.

EXAMPLE.

Anapæst

— — ⏜

යසගිඝනිරීඳු නා
නාලියකියතනිතියෙ නා
නාරජහටඅසන නා
මදක්වාඳුසතුටුනඳුලෙ නා—*ib.*

* This definition of the crime of theft, *furtum*, seems to be more comprehensive than the one in the Institutes—*Furtum est contractatio fraudulosa, lucri faciendi gratia, vel ipsius rei, vel etiam usus ejus, possessionisve;* 3/. 4t. 1§. The text when freely rendered into English runs thus: "The 2nd Institute of Religion is said to be (the abstaining from) *theft*, which comprehends the fraudulent taking away of *another's property* with intent to steal (*lucri causâ*) knowing that it is the property of another."

† The stanza referred to is the following—

— — ⏜

සියපින්සිරින්ස රෑ
දෙතිස්ලකුනෙන්විසිතු රෑ
කෙලෙසුන්නෙරෙන්ඳු රෑ
වදිමිඉනිඳුතුමන්තිලෝගුරෑ

I bow to (His) intelligent Highness (Budha)—the preceptor of the three worlds, (who), having subjugated all the evil propensities of his nature—embellished with 32 (corporeal) beauties, thrived in the (resulting) prosperity of hundreds of meritorious acts.—Guttille.

Note.—"The subjugation of the evil propensities of human nature" is a doctrine of Budhism, according to which none but a Budha can enter into that holy state, '*without fault or sin;*'—a doctrine too. similar to one of the three doctrinal maxims inculcated in the Eleusinian Mysteries—"the attainment of mental peace by a course of penitential purification."

"The King of the Nagas who (lost in admiration) listened to the sweet songs complimentary to himself which were oft-repeated by the Naga female—was only interrupted by tears of joy."—*ib.*

VERSIFIED.

"Sweet songs of praise the Syren sings,
The Serpent King enchanted hears;
The oft-sung strain such pleasure brings,
He interrupts but with his tears."—W. S.

3. When one *lagu* is followed by two *gurus*, the foot is a *Bacchic*, and it is esteemed good.

EXAMPLE.

Bacchic.

— ⏜ ⏜

අමාවෙන්විසතා ද
බානවිලසින්සුරවෙ ද
මොහුසිතඳුක්නොම ද
සිතාදුරුකරමෙවිපින්බ ද

"As the Divine physician by means of his heavenly antidote removes the malignant poison, the Bodisat with an intention to remove the inordinate heaviness of his (Brahmin's) heart—said:"—*ib.*

4. A *guru* preceded and followed by a *lagu*, is an *Amphibrach*, a bad one, productive of sickness.

EXAMPLE.

Amphibrach.

— ⏜ —

දදුන්කිවිදුන්ගෙ ණ
බිලිදුන්සහලඳුන්ගෙ ණ
කලවරදනොවගෙ ණ
සලෝපෙරරජතුමෝසසොබණ

"Ancient righteous monarchs disregarded the faults of fools (the ignorant)—of poets,—of children,—and of wives."

Kusajatake.

5. Three *gurus*, as in *pictores*, constitute a *Molossus*, which is a good one.

EXAMPLE.

Molossus.

බ ත් පැ න් ව ත් ය හ නා
ම ල් ඝ ව ද ස හ ව් ල ඛ්‍ ණ
ප හ නා ව ෙ ත ල් ව් ම නා
මෙලෙසදන්වන්සමගවාහ නා

"The (ten) meritorious gifts (alms) are rice, water, garments, beds, flowers, scents, ointments, oil for the lamp, habitation, (lodging) and conveyance."—*Kaviasekare.*

6. When two *gurus* are followed by a *lagu*, the foot is an *Antibachic*, a bad one.

EXAMPLE.

Antibachic.

දෘ දෝෂ් ම ල ව් සි නා
ෙ ම ර් රා දෝෂ් වැ ඩි ෙ ම නා
වැ නා ෙ ස ත් ෙ නා ද හ ම් නා
නෙනෙක්රජසොරසතුරුබියෙන

"Some persons die from (diseases of) *da** the constitutional parts of the body; or *dos*, the functions of life; or *mala*, the excretions of the body;—others die from folly, (excessive) lust, or evil passions;—others from unrighteous acts;—and others again from causes (immediately) proceeding from Kings, thieves, and enemies."—*ib.*

* දෘ, දෝෂ්, and මල, according to the doctrines of the Singhalese books on medicine, are the three constituent parts of the human frame, and whence all distempers result. දෘ comprehends 1 taste, 2. blood, 3. flesh, 4. fat, 5. bone, 6. marrow, and 7 semen; දෝෂ් comprehends bile, phlegm, and wind: and මල are the seven excretions of the seven දෘ, i. e. 1. phlegm, 2. choler, 3. ear-wax, serum, &c., 4. sweat, 5. nails and hair, 6. excrement; and 7. rheum, sediment.

7. When two *lagus* are preceded by a *guru* the foot is a *Dactyl*—a good one.

EXAMPLE.

Dactyl.

ඇල්නාලවිද ඝ නා වැ ද ස ම නි ද් දේ
කල්බිඳුරුවිරුදේ ම ල් තු ර ැ ම ැ ද් දේ
තුල්ඇතුගෙන්බැස නි ර් ඳු ප සි ද් දේ
ලොල්සුරනරඹා ළ ස නා අ ැ ව් ද් දේ

"The far-famed monarch having descended from his stout elephant, walked with alacrity, inspecting the park, amidst flower trees echoing the buzz of bees, and enjoying the cool air impregnated with (the sweets of) Jasmine (*Jasminum grandiflorum*) and Idde (Oleander) flowers."—*ib.*

8. The last and the most objectionable foot is a *Cretic*, consisting of a *lagu* preceded and followed by a *guru*.

EXAMPLE.

Cretic.

රැරැ සේ අදිනාලෙ සේ අත්ලෙදිදිවිදුලියප බා
රන්ර සේ ඝක්වනලෙ සේ වෙනනාදනුපාතබන බා
නම්ර සේ දෙනසැරලෙ සේ දෙසබලබලානෙනගින්සබා
මම්සෙසේ ප ව ස ම් ඝ සේ වරසුරලඳුන්දුන්රණසු බා *

Besides the avoidance of evil feet, a serious clog in the way of elegant versification, one other difficulty is chiefly attributable to the necessity of avoiding the use of certain letters, which are deemed objectionable by writers of great authority. The *Sidath' Sangarawa* has laid down the following: (see p. 77.)

"Of the alphabet † ඝ, ඣ, ඨ, ම, ර, ජ, අ, ණ, ණ, ළ and ං are evil characters; ඌ, ඵ, ඛ, ඟ, and ඹ are *human* characters; and the rest ඉ, ඕ, ට, ච, ඤ, ද, ඩ, ඝ, ළ, are *divine* charac-

* *Vide* translation, *supra.* p. cxix.

† i. e. 5 vowels and 20 consonants, without reference to the long vowels, since they are produced from the short.

ters; any one of which last should be preferred to the *human* characters, both in the beginning of a stanza as well as before and after the name of any person named therein. The *evil* letters, as being destructive of all prosperity, are to be avoided at those places."

The following, which also occurs in the *Sidath' Sangarawa*, (see p. 77) may be illustrated by a diagram.

අ ඔ තැ ළ අ ඇ ව ග ව න සි වි පි ළි ලෙ වැ ලි නා
යොදැ නා තු ල් මි සු ම භ ව ත් ව ග ස පු නා
තු ර ග බි ලි පු වු ස ර භ න් ද නා කෙ වෙ නා
පෙ ර ප සු යො න් බ ඳු නා ම යෝ නා ව සොබ නා

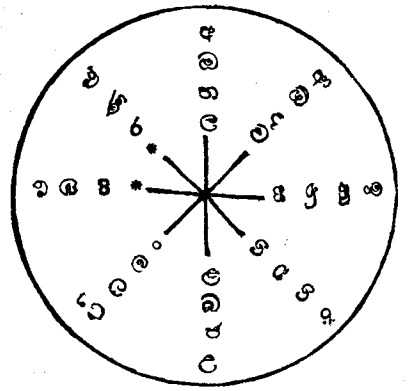
"By dividing the alphabet * into four, so as to produce the letters අ, ඔ, ත, and ළ respectively, in the beginning of each division, the following diagram, consisting of 8 classes of letters, is produced.

Weasel	Buffalo	Owl	Tiger	Serpent	Horse	Raven	Deer
1	2	3	4	5	6	7	8
අ	ආ	ඉ	ඊ	උ	ඌ	ඍ	ඎ
ඔ	ඕ	ත	ග	ප	ව	බ	ණ
ත	ද	න	ජ	බ	ම	ය	ර
ළ	ව	ස	හ	ළ	ං	*	*

"The 1st class letters called *Weasel*, are inimical or opposed to the 5th, called *serpent;* the 2nd *buffalo* to the 6th, *horse;* the 3rd *owl*, to the 7th called *raven;* and the 4th *tiger*, to the 8th, called *deer*. All the characters opposed to the first letter of a person's name must be avoided, both *before* and *after* that person's name.

* The *Sidath' Sangarawa* confines the Elu alphabet to 10 vowels and 20 consonants; *vide supra*.

We have been blamed by some Pandits for illustrating this rule by the above, instead of the following diagram.



Not only is it necessary to avoid the evil characters at the places mentioned above, but it is also desirable to use at those places well-meant words such as the following; සුව 'well,' සිරි 'prosperity,' පින් 'merit,' සුබ 'good,' සුසිරි 'happy,' සතුටු 'delight,' අම 'ambrosial,' ඔද 'strength,' දිය වැඩ 'worldly prosperity,' නාදන් 'accumulation of wealth,' සොම්නස් 'delight,' පිවිතුරු 'pure,' වෙසෙස් 'beautiful,' නා පත් 'benevolent,' දෙනේ 'live,' දේ 'live,' රැකේ 'preserve,' පිහිටා 'assist,' ඉවා 'illustrious,' සුවටා 'good conduct,' බබු ළු වා 'illumine,' සඳ 'adorn,' සොඳ 'good,' පැහැදේ 'clear,' බෙජේ 'attend,' තිරවේ 'may it be steadfast,' වැටේ 'may it be firm,' වේ 'be,' පවතී 'last,' සිරිවන් 'fortunate,' &c. &c.; and to avoid ill-meant words such as the following නුසුබ 'ill,' නොසිරි 'unfortunate,' අකුසල් 'demerit,' පව් 'sin,' දුසිරි 'bad conduct,' නොසතුටු 'displeasing,' නැසුන් 'deprivation,' දෙම්නස් 'sorrow,' අවැඩ 'ill,' පීඩා 'suffering,' මරණ 'death,' දුක් 'sorrow,' නොවේ 'be not,' නොතාවුරු 'unsteadfast,' නොපිහිටා

'unassisted,' කණා 'one-eye-blind,' ගොළු 'dumb,' බිහිරි 'deaf,' පිලි 'dwarf,' පිලිකුල් 'loathsome,' කලි 'sin,' දුඹුල් 'weakness,' මිලි 'faded,' සැළුම් 'waving,' සෝ 'sorrow,' වැහැසුම් 'weariness,' හැඬුම් 'cry,' හිඟුරැම් 'roar,' බැඳුම් 'bind,' බිඳුම් 'break,' වැනසුම් 'destroy,' පහළු 'waste,' නැති 'no,' &c. &c.

The *Lakunusera*, to which we are indebted for the above list of words, also gives us another list of names or matters which illustrate the kinds of words which should be mentioned and avoided at those places in a verse to which we have already referred. Among others the following occur as those that must be mentioned, viz. බඹ, 'Brahama,' උපිඳු 'Krishna,' මෙහෙසුරු 'Siva,' දෙවිඳු 'Indra,' බුදු 'Budha,' ගුරු 'Brahaspati,' සුරතුරු 'wish-conferring tree,' &c. &c; and the following as those that must be avoided, viz. ගිණි 'fire,' සෙනා 'thunder,' ගුවන් 'vacuum,' නරක 'hell,' රකුස් 'Rahaksha,' බූ 'spirit,' පිසස 'demon,' &c.

It is also laid down as a rule of versification in several books of authority, that it is objectionable to rhyme a stanza with any of the following letters, ය, ව, හ, and න්, unless the penultimate letters, or the letters immediately preceding any one of the above characters, be also the same in all the four lines, as in the subjoined examples. We must not omit to remark that this is a rule strictly attended to by all who have the slightest claim to scholarship. Indeed, we have not found a departure from it by any of the *standard writers* amongst us. It is, however, a question of doubt and uncertainty whether the same rule applies when these final letters (ය, ව, හ, and න්) are inflected with different vowels; and in this case the rule appears occasionally to have been disregarded. Yet, it is observable that even here great labour seems to have been bestowed (though frequently without success) to rhyme the penultimate letters in accordance with the rule.

Examples.

ය

දුදනසහවා සය
සැමදුකවමුල් පෙ සය
සුදනසහවා සය
මසේනොවසැපදෙසිවිසේ සය

"Association with the wicked is the primary cause of every species of ill; but the company of the righteous will on the contrary result in prosperity."—*Kaŵminikondala.*

ව

දුදනන් ගෙන් දුරැව
සුදනන්සෙරෙහිමිතු රැව
ගුණනැනින් ගැඹු රැව
දිලෙම්වා කුලවිඛනාමිතු රැව

"Away from the wicked, attached to the righteous, possessed of deep wisdom, and gentle virtues; may I flourish (like a lamp) in the household of my race."—*Kusajatake.*

හ

රජදම්නොකොළ සිහ
යසරැසින්දියනු සිහ
විතුමැතිමනර සිහ
නාමැතිවිකිත්සිරිරජ සිහ

"Full (unempty) of royal virtues,* replete with the rays of his worldly renown, and of great prowess, was the lion of men, *Keertisshrèe Rajasinha.*"

න්.

දෙබැමදේදුනු වන්
පවුනලලනවසද වන්
ඇගෙදිඟුගුණස වන්
සොලෙනරැසිරැරනෝවිලිවන්

* The ten moral virtues of Kings are here meant; which are, 1, charity or alms-giving; 2, observance of righteous precepts; 3, liberality in presents; 4, uprightness and justice; 5, tenderness; 6, the practising of religious austerities; 7, mildness of temper; 8, compassion and mercy; 9, patience; and 10, peacefulness.

"Her two brows were like the rainbow; her narrow forehead like the moon in her crescent; and her two long pendent ears like the golden swing of Beauty's goddess, Lakshmi."*—*Kaviasekare.*

We have now gone through a variety of alliterations and some of the most distinguishing characteristics of Singhalese Poetry. We shall next proceed to give a brief account of the laws of Versification, and conclude with an outline of the process to which reference has already been made—"the spreading of the rythm."

The two first hemistichs of a verse are called *Wisama,* and the two last *Sama.* The word *hemistich* would only convey our meaning when the verse is written in two lines, thus;—

පවවැරලිහන්නෙමි : සරහමල් පලන්නෙමි
මනතානොහන්නෙමි : නටනෙමි වයන්නෙමි

"Whose heart shall I not win, when I shall have assumed

* "Her *narrow* forehead like the crescent moon;" it would seem, savours much of Oriental imagery. English poets have always considered 'an *ample* forehead" or "*a spacious* forehead" as beautiful: here the very reverse is the admiration of the Singhalese poet. But, it must be remarked, that however "ample" or "spacious" the forehead, it does not bear any resemblance to the full orb, but the moon in her *wane.* Hence, although the poet has evinced but little taste by his allusion to "her *narrow* forehead;" he is yet in our opinion, far more correct than many who have compared the forehead to the full moon. Mr. Wilson, in a note to the *Megha' Duta* at p. 106, says, "Comparing a beautiful face to the moon has been supposed peculiar to Oriental poets; instances, however, may be found in *English* verse. Perhaps that passage in Pope, where speaking of 'an amiable female and the moon, he says.

'Serene in virgin modesty she shines,'

may not be exactly in point, although the general idea is similar. Spencer however is sufficiently precise—

'*Her spacious forehead like the clearest moon,*
Whose fell grown orb begins now to be spent,
Largely displayed in native silver shone,
Giving wide room to Beauty's regiment.'"

my habit,* shall have dressed in ambrosial flowers, and shall have both danced and played music?"

The last syllable in ancient Singhalese poetry was common in quantity; but this is now no longer the case, since blank verse is altogether obsolete.

Poetry is of three kinds; first *blank verse,* second *rhymes,* and third *seheli,* a mixture of the two first.

The blank verse consists of different kinds.

Distribution of Syllabic Instants in blank verse.

1. *Gee*.....9 : + 11, + 11 : + 11=42
2. *Piyum Gee*.....8 : + 11, + 8 : + 14=41
3. *Matwalagee*.....8 : + 8, + 8 : + 13=37
4. *Umatugee*.....9 : + 10, + 9 : + 10=38
5. *Kaw'gee*.....9 : + 10, + 10 : + 11=40
6. *Bamara'gee*.....8 : + 11, + 8 : + 12=37
7. *Yá'gee*.....9 : + 11, + 11 : + 11=42
8. *Du'agagee*.....9 : + 11, + 11 : + 13=44
9. *Yon'gee*.....8 : + 11, + 10 : + 11=40
10. *Karika'gee*.....8 : + 11, + 9 : + 13=41; but note, there should be 25 *b.* and 8 *l.*
11. *Dakunutohalgee* is the same as the last; the difference in the name arises from the repetition of a word at the beginning of the verse, which is peculiar to this species.
12. *Vamtohalgee.* The same as the 10th; but the *last* word being repeated it is called by this name.
13. *Sanda-hata,* known in the Sanscrit as "*sandastaka*" is the same as the 1st; the peculiarity being that each succeeding couplet commences with the final sound of the preceding couplet, e. g.

* The habit here referred to is one of cloth made up of frills.

† In this table *l.* stands for *longus* or 'guru'; *b* for *brevis* or 'lagu'; M. for Molossus; B. Bacchus; C. Cretic; A. Anapæst; H. Antibachic or Hyperbachic; S. Amphibrach or Scolius; D. Dactyl; T. Tibrach; and S. I. for Syllabic instant.

රජපැමිණි බෝසත්
සත්රජුනොඕමැඩවිසි
විසිනමාකාරකාලතා
කාලතාදසරජදම්ගෙනම්

"Once upon a time the Bhodisat became king, and having subdued the pride of seven kings, and having also associated himself with a female, lived clothed with the ten royal virtues."—*Kawsilumina.*

14. *Nalu'gee*..... A. S. *l. b.* T. D. 2 *b.* A. S.
15. *Sasapulute*... (S. D. *l.*) × 4.

Distribution of Syllabic Instants in Rhymes.

1. *Sanda*..... *l.* × 4.
2. *Siri*..... *b. l.* × 4. This genus contains two species, whereof that which is symbolically exemplified is called *Bindu*, and the other *Miyul*, ÷ *b.* × 4.
3. *Medum*..... A. × 4, is called *Talà.*
   6 s. i. × 4, is a species of this, and is called *Atiuna.*
4. *Pihiti*..... (A. × 2) × 4= *Hasagemi.*
   (8 s. i.) × 4, is named *Piyumakara.*
5. *Supihiti*.....(S. T. *l. b.*) × 4, is named *Saviyatsara.*
   (T. × 2 S.) × 4, is called *Nirisara.*
   10 s. i. × 4= *Kanda.*
6. *Utu*..... (T. × 2 D. *l.*) × 4= *Ari.*
   (A. × 3) × 4=*Bamarawana.*
7. *Bujangagati.* A. T. S. × 4, with a pause after 5th s. i.
8. *Wehelulegi*.. 12 s. i. × 4.
9. *Wasat*..... same as last, but has a pause after 6th s. i.
10. *Yonmatwala Gee*... 4 × (10 s. i.) of which the last is a *l.*
11. *Suramatwala*...same as the 9th, but with less prolation at the end of the line.
12. *Uvade*..... same as the 10th, but with a pause after the 4th and 6th s. i.
13 *Mingati*..... the same as the last, but has a *l.* at the end.

The spreading the rythm is a curious, but very clever device, founded upon fixed rules: the reader will perceive on reference to the plate, at p. cvii., that the construction of the diagram is upon the following process.

The *first* column consists of a curve and a dash repeated alternately; in like manner the *second* column has 2 curves and 2 dashes; the *third* 4 curves and 4 dashes; the *fourth* 8 curves and 8 dashes; the *fifth* 16 curves and 16 dashes, and so on, increasing them in an arithmetical progression We may at pleasure increase the number of columns marked in *letters* on the top with a view to test the quantity of any species of poetry, however long. The diagram, as constructed in the plate, would only enable us to ascertain the measure of a verse not exceeding 6 instants; and it will be perceived that a line of two instants is capable of being varied into 4 tunes; one of three instants into 8; one of four into 16; one of five into 32; and one of six into 64. So likewise, one of 7 instants, if the diagram be constructed upon the process already laid down, will have double the number of tunes which one of 6 instants has, or 128 tunes; and so on in a regular progression, until language itself fails to admit of a greater number of syllables in one line. The diagrams in the possession of scholars extend to 32 columns. Of these we have seen one on the walls of the *Pansella* at *Meeripenne* in the Galle district; but cannot now charge our memory as to whether it embraced all the tunes known to the Sanscrit.

As already noticed, the marks employed by the Singhalese to distinguish their symbolic instants, are directly the reverse of those used in English Prosody; the short and long letters in Singhalese being marked thus – ∩; while ∪ – represent the same sounds in English.

It must be remembered, that in spreading the rythm, as it is called, the last measure at which we pause, according to the number of instants of the Poetry which we have in view, is always one in which all the instants are short, or

lagus. Thus, on reference to the diagram it will be perceived that a line of *two* instants ends at number 4, where the measure is – –; a line of *three* instants ends at number 8, where the measure is – – –; a line of *four* instants ends at number 16, the measure opposite to the same consisting of four short sounds – – – –; a line of *five* instants ends at number 32, where we have five short sounds – – – – –; and a line of *six* instants ends at number 64, which points at six short sounds – – – – – –. Having thus constructed the Table, we are by it enabled to ascertain divers properties of Poetry.

Rule 1.—*To ascertain the number of the tune of a given piece of poetry.*

Reduce the poetry to its symbolical instants. Then proceed to number them from the first, doubling every succeeding one as you go along; and stop at the last *lagu.* Then collect together all the figures at the foot of all the *lagus*, and to the sum total thereof add figure 1; and the result will be the number of the tune in the diagram.

Exception. Where there are no *lagus*, or short sounds in poetry, note that there the tune is the first; e. g.

කා බි නා මි. ⌒ ⌒ ⌒ ⌒.

EXAMPLE.

ස ඇ ආ ණි බා ණි
⌒ ⌒ – ⌒ ⌒
1 2 4.

4+1=5. The number of the tune in the diagram.

The following exercises will also serve to illustrate the above rule.

1.

Of two instants.

දනෝ
අනෝ
දිනෝ
දෙනෝ

Let us reduce this to its symbolical instants thus – ⌒. We shall then begin to mark all the syllabic instants, and go on doing so from the commencement until we meet with the last *short* instant at which we pause. We shall then have but the figure 1. Adding 1 to this, the result which is 2, points at the number of the tune in the diagram.

2.

Of three instants.

නෙවළි
සරලි
ඡමලි
මසිලි

The symbolical instants of the above are – – ⌒. We mark the first instant 1, and the 2nd double that of the 1st, and then pause, because there are no more short instants. We thus get 1 and 2, to which adding 1, we get 4, the number of the tune in the diagram.

3.

Of four instants.

මෙසතර
නාමතර
මෙසසර
දුරුතර

We get – – – –. Marking 1 under the first foot and doubling it at the second, we get 2; doubling that we obtain 4 at the third, and doubling that again we obtain 8 at the fourth. By adding 1 to all these figures we obtain 16, the number of the tune in the diagram.

4.

Of five instants.

සපුදුනුනේ
සොයපුවනේ
නාලදවැනේ
දිවිනොරුනේ

When this is reduced into its symbolical instants we get – – – – ⌒; numbering the short instants we get 1, 2, 4, 8: and adding 1 to (1+2+4+8) we get the 16th tune of 5 instants.

5.

Of six instants.

මලගාසමගා
සුලගාවෙලගා
මරගාසරගා
මලගාමලගා

Mark – – ⌒ – – ⌒
1 2 4 8 16
Then (1+2+8+16)+1=28.

Rule 2.—*The number of syllabic instants, and the number of the tune being given, to find out the tune.**

Divide the given number of the tune by 2, and mark down a *lagu;* and go on dividing each *result* as many times as there are given instants, marking down, however, at each result

* i. e. the *lagus* and *gurus* in their respective situations.

a *lagu.* If the given number be indivisible into two, add 1, and then divide the total by 2, marking as the result a *guru;* and then go on as before marking at each result a *lagu.* The *lagus* and *gurus* which are thus obtained will indicate the required tune.

Note, that where the last result is 1, and the same cannot be divided except into fractional parts, mark as many *gurus* as will make up the deficient number of syllabic instants.

Example I.

What is the 64th tune of 6 instants?

÷ 64 by 2. And the result is 32: mark the result thus –
÷ 32 „ „ „ is 16 „ „ –
÷ 16 „ „ „ is 8 „ „ –
÷ 8 „ „ „ is 4 „ „ –
÷ 4 „ „ „ is 2 „ „ –
÷ 2 „ „ „ is 1 „ „ –

Collect the six symbols which are placed as the result, and we get – – – – – –, which on reference to the diagram will be found to be correct.

Example II.

What is the 31st tune of 6 instants?

Divide 31 by 2. Since the same is indivisible without a remainder,

Add 1 to 31 = 32
÷ 32 by 2 = 16, mark a ⌒
÷ 16 „ „ = 8 „ –
÷ 8 „ „ = 4 „ –
÷ 4 „ „ = 2 „ –
÷ 2 „ „ = 1 „ –

As there is one instant wanting to make up the six, add 1 to the last result, and then divide it by 2, and mark for the result a ⌒. Collecting the six results in one line, we get what the diagram points out at figure 31, viz. Tune = ⌒ – – – – ⌒

Example III.

What is the 6th tune of six letters?

Divide 6 by 2=3. Mark as the result a – And as we cannot divide 3 by 2, without leaving a remainder,

Add 1 to 3 = 4; ÷ 4 by 2 = 2, and mark a ⌒
÷ 2 by 2 = 1 „ –

As 1 cannot be divided without a remainder, add as many *gurus* as will make up the number of required instants i. e. add ⌒ ⌒ ⌒. We thus get – ⌒ – ⌒ ⌒ ⌒.

Rule 3.— *The number of syllabic instants being given, to find out of how many tunes of each kind a given piece of poetry is susceptible.*

Mark as many units as there are syllabic instants in the given piece of poetry Add to these a unit. In a second line, commencing from the beginning, go on adding the two first together, and the result with the third, and that result with the fourth, and stop short at the last column but one. In a third and fourth line do the like, until there are no two columns to add together. The first column will then indicate the number of tunes in which all are *gurus;* the 2nd the number of tunes in which one is a *lagu* and the rest are gurus, the 3rd the number of tunes in which two are lagus and the rest gurus, and so on in an arithmetical progression, until the number of syllabic instants of the diagram are exhausted.

Example 1.

Of how many tunes of each kind is a piece of poetry of six instants susceptible?

Mark one unit more than the given number of syllabic instants

Thus,	1	1	1	1	1	1	1
Add as follows:		2	3	4	5	6	
Again		3	6	10	15		
„		4	10	20			
„		5	15				
„		6					

Column	1	indicates	1	tune having	*lagus*	0	*gurus*	6
„	2	„	6	tunes	„	1	—	5
„	3	„	15	„	„	2	—	4
„	4	„	20	„	„	3	—	3
„	5	„	15	„	„	4	—	2
„	6	„	6	„	„	5	—	1
„	7	„	1	„	„	6	—	0

EXAMPLE 2.

Of how many tunes of each kind is poetry of five instants susceptible?

Mark as follows:— 1	1	1	1	1	1
	2	3	4	5	
	3	6	10		
	4	10			
	5				

Column	1	indicates	1	tune having	*lagus*	0	*gurus*	5
„	2	„	5	„	„	1	—	4
„	3	„	10	„	„	2	—	3
„	4	„	10	„	„	3	—	2
„	5	„	5	„	„	4	—	1
„	6	„	1	„	„	5	—	0

N.B. There are two other rules by which the number of instants contained in the space of ground occupied by the diagram may be ascertained. But they are merely the result of the last rules; and can be ascertained by simple rules of Arithmetic.

Our remarks on the Poetry and Literature of the Language, whose Grammar we lay before our readers, concluding here, we now apply ourselves to a consideration of the History of that Language, so far as the same can at present be ascertained from the few materials accessible to us.

In entering upon this part of our investigations it is necessary to look into the Civil History of the Island: for, to use the language of Sir William Jones, "the Civil and

the Literary History of nearly every part of the world are so much allied together, that one cannot be used, nor can the same be proved or illustrated, without the other."

The HISTORY OF THE SINGHALESE LANGUAGE may be divided into five periods, viz.

I. From the earliest time till A. D. 339.
II. From A. D. 339, to A. D. 1153.
III. From A. D. 1153, to A. D. 1410.
IV. From A. D. 1410, to A. D. 1815.
V. From A. D. 1815, to the present time.

FIRST PERIOD.

FROM THE EARLIEST TIME TILL THE YEAR 339.

In the infancy of the Singhalese Government, very little, if any thing at all, appears to have been done to cultivate or polish the native language Indeed it was unlikely that the conquering nation could do so, until in the course of time becoming blended with the natives, the native tongue itself became the *Singhalese* language. The Inscriptions of which Major Forbes speaks as existing at Lagalla (which is supposed to be in the vicinity of Wijaya's abode), when translated, cannot fail to throw considerable light upon the literature of this period; but this must be the work of a future date.

The first mention made in the Mahawansa of the *language of the land* is, as we have already seen, during the memorable reign of *Dewenipetissa;* and we may therefore begin our narrative from the year B. C. 306.

But before doing so, it may be observed, that the absence of all information regarding the language and literature of this island, during the 236 years which, it is said, elapsed from the alleged date of Wijaya's arrival in Ceylon—543 B. C., to the reign of Dewenipetissa, 307 B. C., raises a strong suspicion in our mind, (a suspicion fully supported by the opinion of Mr. Turnour, see *Mahawansa, p. p. xliii. li.*),

that the Wijayan era is antedated by "a considerable term." For, otherwise, it is not a little singular that Mahanama, who was indebted to "ancient authors in the Singhalese language" for the matter contained in the Mahawansa, should not only have left us completely in the dark as to those particulars, but should also have fallen in the early part of his narrative into certain chronological errors, from which he is free in the subsequent portion of the Mahawansa, from the reign of Dewenipetissa downwards. *

As the subject may prove interesting to the reader, and is of considerable importance as supporting the views expressed at p. xiii., we shall venture upon a few remarks.

The Wijayan and Budhistical eras, according to the Mahawanso, are identical. And "there is," says Mr. Turnour, "a ground for suspecting that sectarian zeal, or the impostures of superstition have led to the assignment of the same date for the landing of Wijayo, with the cardinal Budhistical event—the death of Gótamo." †

* "Suffice it to say, that from the date of the introduction of Buddhism into Ceylon, in B. C. 307, that history is authenticated by the concurrence of every evidence, which can contribute to verify the annals of any country."—*Mahawanso p. lii.*

† Mr. Turnour seems to think that the date of Wijayo's landing in Ceylon has been antedated, "for the purpose of supporting a pretended revelation or command of Budhu, with which the seventh Chapter of the Mahawanso opens." He says "It became a point of interesting inquiry to ascertain whether the Budhists of Ceylon had ventured to interpolate this injunction, as well as 'the five resolves silently willed by Gotamo.' mentioned in the seventeenth chapter, into the Pitakattaya, for the purpose of deluding the inhabitants of this Island; as that imposition might, perhaps, have been detected by comparing those passages with the Pitakattaya of the Burmese empire, and the Sanscrit edition presented to the Bengal Asiatic Society, by Mr. Hodgson. On referring, accordingly, to the Parinibbana-suttan in the Dighanikayo, *no trace whatever was to be found there of these passages.* But the 'five resolves' alone are contained in the Atthakatha to that suttan; but even there the command to Sakko, predictive of Wijayo's landing in Ceylon, is not noticed. I took the opportunity of an official interview with the high priests of the Malwatta and Asgiri

Following in the light of this suspicion (the circumstance which creates it fully accounting for the object of the perversion), we are enabled to discover satisfactory evidence which supports our belief.

In this investigation we shall proceed upon what we conceive to be two incontrovertible data, 1st, the identity of Chandragupta* with Sandrocottus; and 2nd, the identity of Asoka with Dharmasoka, the royal parent of Mihindu.

establishments and their fraternity, to discuss this, apparently fatal, discrepancy, with them. They did not appear to be aware that the 'five resolves' were only contained in the Atthakatha; nor did they attach any kind of importance to their absence from the text."

* "This," says Professor Wilson, in his notes to the Vishnu Purana, "is the most important name in all the lists, *as it can scarcely be doubted that he is the Sandracottus, or, as Athenaeus writes more correctly, the Sandrocoptus, of the Greeks.* The relative positions of Chandragupta, Vidmisara or Bimbisara. and Ajtasatru, serve to confirm the identification. Sakya was contemporary with both, the latter dying in the eighth year of Ajatasatru's reign. The Mahawanso says he reigned twenty-four years afterwards; but the Vayu makes his whole reign but twenty-five years; which would place the close of it B. C. 526. The rest of the Saisunaga dynasty, according to the Vayu and Matsya, reigned 143 or 140 years; bringing their close to B. C. 383. Another century being deducted for the duration of Nandas, would place the accession of Chandragupta B. C. 283. Chandragupta was the contemporary of Seleucus Nicator, who began his reign B. C. 310, and concluded a treaty with him B. C. 305. Although therefore, the date may not be made out quite correctly from the Pauranik premises; yet the error cannot be more than twenty or thirty years. The result is much nearer the truth than that furnished by Budhist authorities. According to the Mahawanso, 100 years had elapsed from the death of Budha to the tenth year of Kalasoko. He reigned other ten years, and his sons forty-four, making a total of 154 years between the death of Sakya and the accession of Chandragupta, which is consequently placed B. C. 389, or about seventy years too early. According to the Budhist authorities, Chantakutta or Chandragupta commenced his reign 396 B. C. Burmese table; Prinsep's useful Tables. Mr. Turnour in his Introduction, giving to Kalasoko eighteen years subsequent to the century after Budha, places Chandragupta's accession B. C 381, which, he observes, is sixty years too soon; dating, however, the accession of Chandragupta from 323 B. C., or immediately upon Alexander's death, a period too early by eight or ten years at least. The discrepancy of dates Mr. Turnour is disposed to think, proceeds from some intentional

The Singhalese historians record the accession of Asoka at 319 B. C., that is to say, 62 years after the date of Chandragupta's accession to the throne; and, says Mr Turnour, "if Chandragupta and Seleucus Nicator be considered contemporaries, and the reign of the latter be taken to have commenced in B. C. 323 (the year in which Alexander died), a discrepancy is found to exist of about 60 years, between the date of the Western authorities, and that given in the Mahawanso." Now that this "discrepancy" of 60 years is on the part of the island historians, there can be no doubt. For, on reference to "Inscriptions and other acts" of Asoka's reign, we are enabled to fix the date of his accession to a certainty; and that date is 259, and not 319 B. C. Sir Erskine Perry, to whom we are indebted for an interresting account of this Monarch's reign, says (see Bombay Asiatic Society's Journal, No. xiv. p. 161), that Asoka "was crowned at Pataliputra in the fourth year of his reign; and from this year which was 259 B. C., he dates not only his inscriptions, but other acts of his reign." The accuracy of this latter date, which on comparison with that given by the island historians produces a discrepancy of just 60 years, is attested by the fact, that there is a like discrepancy on a comparison of the Eastern and Western chronologies, bearing upon the lives of Chandragupta and Alexander the Great.

Upon these data, and from the fact that Mihindu, the son of Asoka, arrived in Ceylon in the 18th year of his father's

perversion of the Budhistical chronology. Introd. p. L. The commentator on our text says, that Chandragupta was the son of Nanda by a wife named Mura, whence he and his descendants were called Mauryas. Col. Tod considers Maurya a corruption of Mori, the name of a Rajput tribe. The Tika on the Mahawanso builds a story on the fancied resemblance of the word to Mayura s. Mori, Pr. a peacock. There being abundance of pea-fowl in the place where the Sakya tribe built a town, they called it Mori, and their Princes were thence called Mauryas.—Turnour, Introduction to the Mahawanso, p. xxxix. Chandragupta reigned, according to the Vayu Purana, twenty-four years; according to the Mahawanso, thirty-four; to the Dipawanso, twenty-four."—*Wilson's Vishnu Purana*, p. 468.

reign, and in the first of Dewenipetissa, it is manifest that the latter ascended the throne 65 years after the period given in the Mahawansa, viz. 241 B. C. Mahanamo gives the following particulars.

1	Wijaya reigned	Years 38
2	Upatissa	„ 1
3	Panduwasa	„ 30
4	Abhaya	„ 20
	Interregnum	„ 17
5	Pandukabayo	„ 70
6	Muttusiwa	„ 60
7	Dewenipetissa succeeded Muttusiwa	
		Total—236

If the period of each sovereign's reign be correct as above given, and, if moreover, Dewenipetissa only commenced his reign in 241 B. C., Wijaya's arrival could not have been earlier than 477. B. C. This then establishes a difference of 66 years. But we have little confidence in the correctness of these dates up to the reign of Dewenipetissa. The *Sulu Raja' Ratnacare* gives the following:

1	Wijaya reigned	Years 30
2	Upatissa	„ 1
3	Panduwas	„ 30
4	Gunatissa .. .. .. (not given)	„
5	Pandukabayo	„ 77
6	Muttusiwa	„ 60
7	Dewenipetissa succeeded him.	
		Total—198

According to the *Sulu Raja' Ratnacare*, therefore, and upon the data from which we have started, we perceive that Wijaya arrived in this Island 439 B. C.; which date, when compared with that given in the Mahawansa, exhibits a difference of 104 years.

But we are by no means satisfied with the correctness of the dates furnished by the Sulu Raja Ratnacare, as they are still more suspicious than those in the Mahawansa, with reference to the reigns of Pandukabayo and Muttusiwa. "My reluctance," says Turnour, "moreover, to admit the particular date assigned to the landing of Wijayo, does not proceed solely from its suspicious coincidence with the date of Gotamo's death. The aggregate period comprised in those 236 years, it will be observed, has been for the most part apportioned, on a scale of decimation, among the six Rajas who preceded Dewananpiyatisso, which distribution is not in itself calculated to conciliate confidence; and in the instance of the fifth raja, Pandu-kabhayo, it is stated that he married at 20 years of age, succeeded in dethroning his uncle when he was 37, and reigned for 70 years. He is therefore 107 years old when he dies, having been married 87 years; and yet the issue of that marriage, Mutasiwo, succeeds him and reigns 60 years! One of the Singhalese histories does, indeed, attempt to make it appear that Mutasiwo was the grandson; but I now find that that assertion is founded purely on an assumption, made possibly with the view of correcting the very imperfection now noticed. It is manifest, therefore, that there is some inaccuracy here, which calls for a curtailment of the period intervening between the landing of Wijayo and the introduction of Budhism; and it is not unworthy of remark, that a curtailment of similar extent was shewn to be requisite in the Indian portion of this history, of that particular period, to render the reigns of Chandragupta and Seleucus Nicator contemporaneous."

Hence, it will be seen, that we have indubitable testimony that the Wijayan era is antedated by 60 years; and that there is strong suspicion of its having been still more perverted. As however, in this stage of our work it is difficult to adjust dates by the discovered discrepancy in question, we shall be entirely guided by those upon which we have hitherto proceeded, viz., those which are given in the Mahawansa.

To proceed then: Having shewn the language of the land to have been the Singhalese in 306 B. C., it appears that from the reign of Dewenipetissa until that of Dutugemunu, the march of improvement was arrested by two Malabar usurpers, and the invasion of the Island by one Elāla, also a Malabar: and that Dutugemunu's wars (B. C. 164), which were succeeded by a series of monumental erections (amongst which was the celebrated Ruanweli Dāgoba), scarcely left him any time for the promotion of the intellectual improvement of his subjects.

No apparent advancement in literature took place from this period until the reign of *Walagambahu* (B. C. 104), who nearly twelve years after his accession (B. C. 92), directed the compilation of the religious works of Ceylon; which, consisting of the text books of Budhism in the Pali language, and the Singhalese Atuwas or Commentaries, were committed to writing by 500 priests at a subterraneous or rock Temple, called *Aluwihara*, nearly two miles from the Town of Matalla.

These Atuwas, if now procurable, would greatly assist us in ascertaining what progress the Singhalese language had made at this period of time. Unfortunately, however, they are no longer extant.

We learn upon the authority of Major Forbes* that on the west side, and within a short distance of Dambul, there are many inscriptions, the form of the letters approximating to the ancient Singhalese.† He considers the

* Ceylon Almanac for 1834, p. 206.

† The writer is in possession of two of these inscriptions; and on reference to them and a few others inserted in the Bengal Asiatic Society's Journal, Vol. 5, p. 555, it is apprehended that most of them are in a character which bears great resemblance to the Nagari of the third century B. C., given in Mr. Prinsep's Tables.

probable date of these monuments to be 80 B. C. If these be translated, (and we hope the day is not far distant when they will be), they will doubtless not only throw much light on the early history of this Island, but contribute much to enlighten us as to the character of the style in which the voluminous *Atuwas* were composed.

Nearly three centuries had elapsed after the last mentioned event, when Wiharatissa ascended the throne A. D. 201; and during this period not only were many arts and sciences introduced into Ceylon from India; but the Brahmins, in conveying their scientific instructions in Poetry, Logic, Metaphysics, Ethics and Natural Philosophy, necessarily introduced the *Sanscrit;* the acquirement of which by the natives must have been greatly facilitated by their knowledge of its sister dialect, the Pali, with which language, in connection with their religious books, they were already conversant. It can hardly be doubted, that from these sources, the native Singhalese was much enriched.

At this period a great schism, known as the "Wytulian heresy," was originated; the results of which have been most detrimental to the literature of a nation, whose *religious* and scientific works were inseparably connected. *Wiharatissa*, assisted by his Prime Minister, burnt all the Budhistical scriptures; and these we may reasonably believe, included the greater part of the literature of Ceylon. This took place in A. D. 209, and is the second destruction of literary records which disgraces the page of history.

Passing over the remarkable reign of *Sree Sangabo*, whom the native traditions regard as a candidate for the high-priestly office of a future Budha; we come to Gotabhaya, in whose reign the *Wytulian* doctrines were again embraced, which led to a further disturbance of the intellectual improvement of the Singhalese—an improvement which we cannot sever from their religious.

About this time, it seems, the Inscriptons to which we have already referred, were engraven on rocks at Mihintala. Mr. Turnour in reference to them says (vide Ceylon Almanac for 1834, p. 173), "They must have been recorded about the year of Budha 805, A. D. 262. From the inscriptions themselves, and on reference to the Mahawanso, I find that three Princes of the Cshestria tribe, descended from Okaaka, and connected with the Lamini branches of the Royal family, whose domains were near Mayanganna in Bintenne, repaired to the Court of the reigning Sovereign Wija Indoo A. D. 241."

The following paragraph from the Inscription, of which the introduction was printed at p. xxxvi., will serve as a specimen of that pure *Elu* or Singhalese, for which we in vain look at the present day. It is chaste in its style, elegant in construction, unmixed with the Sanscrit, and unencumbered by numerous existing particles, which only serve to ornament the style without adding anything to the sense.

1. මෙවෙහෙර් හි වසන බික්සඟහිමියන් බිලිපසොස්සල්හි නැගිසිසු අරක්මෙනෙහිකොට දැහැටකිසරිම්වකිසිකකර ණී හිකිසුසෙසින් සිවුරැහැඳපෙරව ඇත්වෙහෙරුලගාග්අවුත් මෙත්පිරිත්කොටබැස හඳුබත්හතසුතු

2. හිලනව ලහාග්ඉයනොහෙන හිමියනාවවෙදුන්කිසුසද වසග්දියසුතු

3. මෙවෙහෙරුවැසැවනාවලාකියන බික්සඟහිමියනට සඞ්ඛන්පිඩින්වසග්පසග්ඉයාසුතන්වලාකියන බික්සඟහිමියනාවවස ග්සතක්ඉසාබිදම්වලාකියන බික්සඟහිමියනාව වසග්දෙලසක් ඉසාදියසුතු

4. දැයනයන්පිරිකපාසඟනාවදෙනුකලපසනොපිරිහෙලාදි යසුතු

5. මෙවෙහෙරුඅවුතුවාක් අවසැබන්හම්බිමි මෙහිමෙපසක් දිනිබඳිවැවැසැ වළඳන්වුත්බදවස්හා ඵක්සසවැනොවැලදිය සුතු නොදගැවියසුතු

6. සඟසමැගින් කැමියනාවවගරත්දහවුත්මුත්පුගුල්වනො වැජැරියයුතු

7. මෙවෙහෙරවසන බික්සඟහිමියන් ඇත්වෙහෙරබද් තුවාක්තන්හි තුබුර් අරැඩිඇසිසවරැපරියාසෙන්නොවැලදිය යුතු

"1. Having risen at early dawn, and having meditated on the four *preservative principles*, * and having performed the necessary ablutions, and having also attired and covered themselves with robes in the manner prescribed in the *Sakiyawa* (an Institute of Budha), the priests resident in this temple shall resort to the *apartment of appropriation* † in the inner temple; and, having there performed the religious observances of *Meth* ‡ and *Pirit* §, they shall partake of gruel and rice.

"2. They shall at the proper times prescribed by physicians give the food unto those (priests) who cannot attend the apartment of appropriation.

"3. Such of the reverend priests of this temple as study the Winepitaka shall receive, besides raiment, five meals; such of them as study the Sutrapitaka shall (in like manner) receive seven meals; and such of them as

* The four *Preservative Principles* are the four modes of meditation or Bawana, viz. Maitri, Karuna, Mudita and Upeksha—see *Hardy's Monachism*, p. 249.

† The apartment of appropriation, is a place set apart for the gathering of the priests, with a view either to divide their meals, or to determine upon which of them shall leave the temple in compliance with the invitations to breakfast of divers Budhists in different parts of the country. These invitations, it is to be remarked, are simply intimations to the head of the temple, that A or B wishes to feed so many priests on a given morning.

‡ '*Meth.*' This is one of those meditations of love towards all men, which gives a healthy conscience, and which, if truly practised, is an effectual check upon the commission of sin. See a definition of the same in Hardy's Monachism, p. 243.

§ '*Pirit.*' This is the recitation of certain portions of Budha's Sermons. These have been translated by the Rev. D. J. Gogerly, which see in the Friend for April 1839.

study the Abidarmapitaka shall (in like manner) receive twelve meals. *

"4. Donations made unto the priests shall be applied in accordance with the intention of the donors, and without misappropriation.

"5. That of all the (produce) of the lands and tenements which appertain to this temple and its appurtenances, that which may be necessary shall be first given for the maintenance of the temple; and the residue thereof shall not be enjoyed (by the priesthood) separately, and by *coveting the temple*,* but shall be possessed (in common), and without affection for the temple.

"6. The workmen of this temple shall not be punished, or reprimanded by one single priest, but it shall be lawful to do so with the concurrence of the whole community of the priests.

"7. The Rev. priests resident in this temple shall not enjoy the produce of the fields and orchards which appertain to the inner temple, except in such manner as is conformable to religion."

SECOND PERIOD.

FROM 339 TO 1410.

To a nation little accustomed to traffic, and therefore free from the endless difficulties and anxieties which trade produces on society in general, the cultivation of letters was not only a *sine-quà-non*, but its sole delight. Under such circumstances the Singhalese could not long remain without supplying their wants from the neighbouring country. Each succeeding Sovereign, interested in the people's welfare, rendered them essential service in this respect; and whilst their own intellectual improvement was next to their heart, that of their subjects was not

* "Coveting the temple," i. e. the priests are not to set their affections upon the temple.

neglected. In A. D. 350, Bujas or Buddhadāsa, much celebrated for his wonderful acquirements in Medical Science, wrote his "Sarattha Sangaho."

This is a Sanscrit work, and very popular amongst the physicians of the Island. It has a paraphrase or commentary attached to it in Singhalese; from which we shall select a specimen: see *post.*

During the reign of this Prince, the Suttans were translated into Singhalese (see Mahawanso, p. 247.) These, like the Singhalese Commentaries which preceded them, are now extinct. But reference, it is believed, is made to the Singhalese of the Suttans (the text of Budha's Sermons) in the Winayartha Samuch-chaya (A. D. 1165), to which we shall allude in the third period of our narrative. From these references we obtain several words which probably occurred in the Singhalese version of the Suttans; and they seem to correspond with the pure Elu terms which occur in the selection we have already made from an Inscription found at Mihintale—e. g. පිරික්සන්නියෙහි 'Thou hast become an ignoramus;' අනාලවෙහි 'Thou hast become faulty;' අනාඅයතුතෙනුයෙහි 'Thou hast stolen that which belonged to others.'

Perhaps we are far from being wrong in considering that about this time the Mulusika and Kudusika were written. We have no clue whatever to their exact date; but the character of the style adopted certainly favours the belief that they were composed about this period.

From the former we extract the following passage.

තුන්ලොවවලදතුම් රැවන්තියාකාවිසිමුනි තුන්දෙරින්හත සාවැඳ උපසපුවලද පැවිජ්ජපවන් හික්මියයුතුසරිත්වරිත්සි සසැකෙවින්කියනොම් * * * දික්කෙස්නියනැඟැලොම් නොහරිනම් නොහරවානම් නොගිලන්වනැසඟඹුපියසලොම් හරිනම්හරවානම්නියමටකෙරේනම් කරවානම් පිරියම්කලබි මුතෙක්පයින්හවුවහන්ඇති පයින්සවිඇක්මේනම්සහසතුහැඳ

පුවුදුපිරියන්කලබිතදුවෙරින්පහරිනම්සහලඹිවුරෙන්අතවවුහ වුළුවාහිදිනම් සිවුරුදුක්පරිබෝකෙරේනම් නහබහන්නොබැ දහම්වදිනම් සිරුරුකිසකොවඇතිදියෙහිදිසකිසනොසහානම් * * * දුතුලාවේ.

"Having by means of the *three doors** properly bowed unto the *three Jewels,* † illustrious in *the three worlds,* ‡ I shall briefly relate the precepts of religion, both of commission and omission to which the *Upasampada* § ascetics should conform themselves.*** If the Upasampada priests shall not crop, or cause to be cropped, the hair (on their heads) as well as that in the nose, and also nails, whenever they shall have grown long; if without any disease (which shall demand it) they shall remove or cause to be removed the hair in the arm-pits, as well as that growing in their private parts; if they shall *pare,* or cause to be *pared,* ‖ their nails; if on an ornamented floor they shall walk with wet feet, or covered feet; if they shall with their naked bodies come in contact with ornamented walls, beds or chairs, of the common property of the priests; if they shall sit covering their double outer-robe around their necks ¶; if they shall ill-use their robes; if they shall go in the village without their yellow band; if (moreover) having fulfilled the calls of nature, and having water at hand, they shall not perform the necessary ablutions*** they shall be guilty of an offence."

During the reign of Mahanàma (A. D. 410), it appears that further additions were made to the literature of the Island by one *Budha Ghosha,* a very learned and renowned priest, who composed a series of commentaries on the Pali

* See note (†) at p. 34.

† The three Jewels, viz. Budha, Priesthood, and the Scriptures.

‡ The three worlds, viz. Earth, Heaven, and one of the Brahama worlds.

§ Upasampada is a high order of the Budhist Priesthood.

‖ The Singhalese word which we have rendered "pare," means also 'smooth' or 'polish.'

¶ This is a doubtful expression in the Singhalese.

text of the Budhistical scriptures, and a number of metrical compositions in the Maghada language.

These are, an original work called the *Nanodayan*, the *Wisuddi Maghan* (to which we shall have occasion to refer when we come to speak of the commentary upon it in the Singhalese), and a Pali version of the whole of the Singhalese Atuwas.

After a short interruption to the cause of education by the disturbances of the Malabars, which soon ensued, we again find the literature of Ceylon in a flourishing condition in the reign of Dhatuseno, A. D. 459—when Mahanama composed the celebrated *Mahawansa*, to which and a few other native historical records we are indebted for this summary.

The fact of the Mahawansa being in *Pali* would naturally lead one to the supposition that at this period of time the Singhalese language was deficient. But such a supposition would be inconsistent with the fact, that discourses so varied and abstract as the Atuwas, or Commentaries on the Pittakattaya, had been *previously* written in the Singhalese language. And moreover, it is clear from the very notes of Mahanamo, that he adopted the Pali, not from any deficiency of the Singhalese, in which the former histories were composed, but with the sole object of giving to the language of Budha, "the supreme Maghada," a superiority over that of his native country.

A short interval elapsed between *Dhatusena's* death, and the accession of Kumaradàs, A. D. 515, one of the best and most enlightened of the Singhalese kings. Whether we regard him as a benefactor of the people, as a just king, or as a scholar, our admiration of him is equally great. A long course of study before he assumed the reins of government peculiarly fitted him for the throne, and enabled him to govern his people with justice and equity, and to promote those interests which the exigencies of the times re-

quired. Eighteen temples, and as many tanks were founded by this Prince; and Budhism naturally obtained all the triumph which one of her devoted sons could achieve. He was an elegant writer, and a celebrated poet; and gave to the public many a valuable work, of which the ravages of succeeding times have left behind but a solitary Sanscrit poem called the "Janakeeharana."

The following passage occurs in the Perakumba Sirithe, a Singhalese poetical work of some celebrity.

වෙහෙර දසවක්පුරගතරවාදහඅටක්මහවැව්බැ දි
ව ස ර ඝනදුබිසව්අබිසෙස්මහනුවම්නෙමගුල්යෙදි
ඇ ජ ර කිව්සරපිණිත්ජනකිහරණඇමහනාව්බැ දි
ඤ මි ර දස්රදනාලිදස්නම්කිව්දුහවසියදිවිපි දි

"King Kumaradàs, who on the very same day celebrated a three-fold feast in honour of the accession of the Queen-consort to the throne, the installation into office of a number of the priesthood, and the founding of 18 temples and 18 tanks; and who in masterly and elegant rhymes composed Janakeeharana, and other celebrated poems—offered his life for the poet Kalidàs."

The circumstances which led to the tragical end of the Sovereign were as follows:—Kumaradàs conceived an attachment to a female of great personal attractions, and during his visit one evening at her house (which was situated on the borders of a beautiful pond overgrown with Lotuses,) the king observed that a "bee" which had alighted upon a Lotus, and "sat on the bloom extracting liquid sweet," was insensibly imprisoned within the fading petals of this flower of the oriental poet. A felicitous poetical idea, having reference to the danger of his own situation, was the result of the observation; and the royal poet, not wishing to give utterance to the whole of his sentiments, left the two following lines on the walls of the apartment which he then occupied, with the ad-

dition to them of a promise to grant the request of any who should complete the stanza:

විනාබඹරමලනොතලාරෙණවව නී
මලදෙදරපනහලවාගියසෙවෙ නී

Kalidàs,—not Rishi Kalidaas, the "Shakespeare of the East," who during this reign visited Ceylon, acquired the native Singhalese, and made accessions to the literature of this Island by his own compositions;—invited perhaps by the attractions of the lady to whom we have already referred, was once spending a day with her, when he saw the above lines and that which followed them.

The poet, to whom the pen of royalty was perceptible, could not be long in conceiving the comparison, which the prince with a sense of delicacy had failed to institute; and at once completed the stanza by superscribing, (as the genius of the Singhalese language very frequently admits) instead of subjoining the two following lines:

Poet...සිසතඹර සියතඹර සියසෙ වෙ නී
සියසපුරනිදිනොලබා උන්සෙවෙ නී
King...විනාබඹරමලනොතලාරෙණ ව ව නී
මලදෙදර පනහලවා ගි ය සෙ වෙ නී

LITERAL TRANSLATION BY MR. ARMOUR.

On resorting to the roseate receptacle for the sake of its sweets,
Anxiety deprived the eyes of sleep—
The forest bee got to the honey without bruising the flower,
And when the flower expanded escaped with life.

VERSIFIED.

"Inthralled by blushing sweets; their power shall keep
The anxious mind from rest and eyes from sleep.
Though closed at eve, the glowing Lotus * see
Unhurt at dawn release the captive bee."

The above, we regret, is not a literally correct translation of this elegant but difficult verse. The difficulty arises not from any supposed difference of dialect from the one now in

* The pink Lotus is meant.

use, but from the alliterations employed,—the same word conveying at each repetition a different meaning—a fact with which the reader is, perhaps, already familiar. Hence the difficulty of deciphering its meaning in a language which has but few particles, and fewer auxiliary verbs, and whose elegance in poetry consists chiefly in the elision and permutation of letters, must be obvious. After considerable inquiry and discussion amongst the pandits of the present day, we submit the following with much diffidence, as the meaning which we attach to the stanza.

"1, As the *relation of the Sun** (or King of the Solar race) in the company of the Lotus-eyed beauty—2, was without full sleep to his eyes; (so)—3, The forest bee which reached its sweets *without bruising the flower* (whilst it was open)—4, *escaped with life when the flower had expanded* (escaped not with life until the flower had again expanded.")†

It will be perceived that there is no difference of dialect between the above and the poetry now in use. And this circumstance would have led us to doubt the veracity of the historian, in reference to its date, but for divers confirmatory proofs which we derive from other sources. With respect to the apparent similarity in style, it is to be observed that the ancient poetry generally consisted of *blank verse*, and that this was so constructed, that, as in Milton's *Paradise Lost*, between it and modern

* The above translation may be rendered free by the omission of the italicised passages.

† If the bee sat on the flower whilst it was open, and escaped it not until the flower had again expanded, it follows as a matter of course, that in the interval of time between these two periods the flower faded, which the Royal Poet intended to convey. Mr. Knighton's poetical English version of the stanza nearly approaches ours in the text, and is as follows:

"By Beauty's grasp in turmoil uncomposed
He's kept a prisoner with eyes unclosed;
But if all night the Manel keeps the bee,
The morn beholds him gay, unhurt and free."

rhymes we perceive a wide difference. But where rhymes had been adopted, even in ancient times, the language was nearly the same as that which presents itself now. If the reader be at the pains to examine the *Sidath' Sangarawa,* he will find that the blank verse in which it is composed, is apparently another dialect, although it is not so in fact, whereas the rhymes which occur in it (e. g. the one at the conclusion of the declensions) nearly approximate, if they be not identical with, the very style now used by the Singhalese.

To return however to the history of the verse under consideration. The courtezan, with a view to obtain the promised reward, murdered the poet, and represented to the King that she had herself completed the stanza. The King required but little reflection to detect the falsehood, and discover the murder of a friend who had suddenly disappeared. Inquiries were instituted, and the body of the murdered pandit was found. The end was tragical! The King

——— "with tears
Watering the ground, and with *his* sighs the air
Frequenting, sent from heart contrite, in sign
Of sorrow unfeign'd" ———

"prostrate fell" upon the blazing funeral pile of the murdered poet, and sacrificed his own life for that of Kalidàs!

According to tradition this sad occurrence happened at a place called Hath-bòdiwatta at Anurajapura; and some suppose, from the similarity of the name which they find given to a spot in the Matura District, that Kumaradàs died in the latter place. But this we apprehend is a mistake.

We now pass over several Sovereigns, amongst whom is Silaakàla, A. D. 534, (when the Wytulian heresy, again introduced, was exposed by a priest of the name of *Johty Pala,)* and Aggrabodi, A. D. 589, during whose reign twelve poets of great genius flourished in his Court, but of whose history nothing is known.

Judging at least from the style of Pradeepikàwa and Amawatura, which have been handed down to us, and which furnish us with no other information beyond the name of their author, Gurulugomi, we may assign them a place at this period of our narrative. These books are upon the whole written in a very chaste style, and are of the highest authority amongst us at the present day. They may indeed be regarded as two of our classics. We select the following from Amawatura, which treats of

THE MIND, THE CHIEF AGENT OF SIN.

මෙසේබුදුන්වැදහකන්පස්වහුන්උපාලිමහසිවු වහන්සේදිඝි
තපස්විමෙයට අයහෝයිකිහ,, අයමහසිවයිවදලෝ—උහු
හාඋපන්නතායෙක්අැතහෝසිකිහ,, අැතමහසිවැයිවදලෝ,,
තුමනතතායෙක්හෝසිකිහ,, බුදුහුඋහුහා උපන්නතාතාක්වද
ලෝ—මසඳ උපාලිමහසිවුදිඝිතපස්විහවසාධුකාරදි සතරහු
ගේසස්නදන්තෙනම්ගේයලාමතවු මනෝදණ්ඩයමහන්වූකාය
දණ්ඩයහාසමවන්නේනොවෙයි පවුකිරීමට කායදණ්ඩය මමහා
සාවද්‍යය වාග්දණ්ඩය මනෝදණ්ඩය මසේවන්නේනොවෙයිකි
—බුදුහුඉදින් මහසිවතෝබොල් රුසකහිදිවූතනුවක්සෙයි
න්නොසැල්විසැබවපිවාසිවිනේවිනම් තාතාතතාකරමිහසිවද
ලෝ—වහන්සේමම්සැබැවපිහිවාසිවිම්වදරනුමැනවැයිකි,,
කියහමහසිවමේලෝකයෙහි සිහිල්දියනොහෙණහුනුදියවලඳක
රනනුවවෙක්බලවත්ලෙඩක්ව සිහිල්දියනොලදින් මෙලේවි
නම් කිහන්ඨනාථපුත්‍රඋන්නොහිඋපදියෙයිවදලහ,, වහන්සේ
මනස්සත්‍යනම්දෙවිනෙනෙක්අැතිඔවුන්කෙරේඋපද්දිමනස්සි
බැඳිමෙලෙන්හායසිකිහ—ඔහු සිහිල්දියවලඳනොකරනුතුම
වයයන්,,නුවවහුදියෙහිදිවිඅැතයනසිතින් සිහිල්දියනොගත්තී
මහිතුඩාදියඛ්ඳතුඩාපනුවහයෙතිමහන්දියඛ්ඳමහත්පනුවහයෙ
තිමෙසේපනුවහයනසිතින්සිහිල්දියවලඳනොකරන නුවවහව
පිත්තවරයෙක්අැති ඔහුහව හුනුදියබොනුහෝ අත්පාදෙනේ
හෝ පමිණිකකරනුහෝ නොරිසියෙයි රෝහබලවත්වෙයි සි
හිල්දිය උවමැනව මසින් රෝහයසංහිඳෙයි මේවනාහිහුනුදියම
වලඳකෙරෙයි ස්නොලදකලනාඩිවලඳකෙරෙයි සිතින්වූකල
සිහිල්පැන්ඛියවිදුවෙයි වලඳකවවිද්වෙයි මසින් ඔහුගේමනෝ
දණ්ඩ මහිමඛ්දෙයි ගේකායදණ්ඩ වාග්දණ්ඩ රක්නේමම් සිහිල්

පැන්ඩියවියෙම්මව සිහිල්පැන්දෙවසිකියන්ටනොකිස්ස ඔහු
මෙසේරක්නාලද කායදණ්ඩ වාග්දණ්ඩයෝ චුතිගෝ පිලිසඳ
හෝ අරන්න්ටනොහැක්නාහා මනෝදණ්ඩයවනාහි බුන්
නේද් චුතිද් පිලිසැඳුද් අගමය මෙසේදුවිලවනාබැවින් කායදණ්ඩ
වාග්දණ්ඩයෝලාමකයහ මනෝදණ්ඩයම බලවත්වේ මහත්
වේ—මෙසේඋපාලිගහපතිහි බුන්මනෝදණ්ඩඇතිනුවවහු
මනාස්සත්‍යනම්දෙවිකෙරෙහි උපද්දිසිකිකල මහසිව සිහිඅලවා
කියතාකායදණ්ඩමහතැයි පලවුකිබසහාදන් ඔනෝදණ්ඩමහ
තැයි පසුවකියනබසහා ගවිනනොවෙසිවදලෝ—

"Having thus accosted Budha, and having taken his respectful distance, Upali the great Situ* inquired, 'Lord, has Deerga the Ascetic been here?' Budha answered, 'Maha Situ, he has.' 'Was there any conversation with him?' asked the Situ. Budha replied, 'there was.' 'What might that conversation be?' inquired the nobleman. Budha then related the whole of the conversation with the ascetic.† Whereupon Upali Maha Situ, having expressed

* *Situ*, equivalent to an English Baronet was a rank which was conferred by the Sovereign on account of the great wealth of a person. It may be considered as a grade of the peerage of our forefathers. A person who had this rank conferred on him had access to the Royal Household, and was altogether one (as we gather from books) who controlled the councils of the state.

† Since the conversation is not given here, a few words may be necessary in explanation of the text. On reference to the *Medum sangiya*, the reader will find the following to be the substance of that conversation. The ascetic in question, who was the disciple of a false Teacher named Nighantanathaputtra, who assumed the character of a Budha, entered into a dispute with Gowtama as to the 'means by which sins are committed.' Deerga was ignorant of *Karma* (sin), and stated that the appellation for it with which he was acquainted was *Danda*. Gowtama, not wishing to quarrel about words, inquired from the ascetic with how many *dandas* he was acquainted. He replied 'Three, 1st of body, 2d of mind, and 3d of word.' Gowtama, whose doctrines were the same in this respect, except in the substitution of *Karma* for *Danda*, wished to know which of the three was the greatest incentive to the commission of sin. The ascetic replied, '*Kaya-danda* or the instrument of body.' Gowtama disputed the correctness of this doctrine, and laboured to prove that the chief instrument for the commission of sin was the mind or *Mano-danda;* but the ascetic did not yield to the doctrines of Gowtama, and departed maintaining his own opinion in the matter.

(Sàdhu!) gratulation at the conduct of Deerga, said, He is indeed well acquainted with the doctrines of the (true) Teacher—the puny *Mano-danda*, or agent-of-mind cannot be compared to the mighty *Kaya-danda*, or agent-of-body. The latter alone is the most powerful incentive to the commission of sin; and *Wag-danda* or agent-of-word, and *Mano-danda* are both different in this respect.' Budha replied, 'Maha Situ, if thou wilt firmly stand by the truth, unlike a pillar planted in a heap of chaff, I shall converse with thee.' 'Lord, I will firmly stand by the truth; speak on,' said the Nobleman. 'Well, Maha Situ,' said Budha, 'If one of the sect who take not cold water but warm water, when seized by some severe illness, should die of the same for want of warm water; whither is he born, sayest thou, according to the doctrines of (thy Teacher) Niganthanathaputtra?' The nobleman replied, 'Lord, since he died from an ill *affecting his mind*, he will be born amongst the Gods called *Manas-sattiya*.'

"To explain why the person (here spoken of) did not drink cold water: The sectary did not take cold water under the belief that the same was (soul) life; that little drops of water were small souls, and that large drops were large souls: thus, if the sectary, who, under the belief that the same was life, does not drink cold water, should get bilious fever, he will loathe drinking, or washing his hands and feet with or bathing in, warm water. His disease will [in the absence of cold water] be increased, and cold water will therefore be necessary. By drinking it the disease will be cured. But this sectary will drink nothing save warm water. In the absence of warm water he will drink sour gruel. His mind will then be intent upon cold water, and he will have a desire to drink the same. Thence his *Mano-danda* will war with himself. He, who preserves inviolate his *Kaya-danda*, and *Wàg danda*, will be unfit to say, 'I am wishful of drinking cold water, give me some cold water.' Hence then (death being ine-

vitable) neither *Kaya-danda* nor *Wag-danda*, which he preserved inviolate, could in the least control either his death, or nativity, (in the place to which reference has already been made.) *Mano-danda* being destroyed, that alone will control both death and nativity. Hence therefore, *Kaya-danda* and *Wag-danda* are indeed puny, and *Mano-danda* alone is powerful and great. *

"When Upali, the Nobleman said that the sectary, whose *Mano-danda* (mind) was affected, would be born amongst the Manas-sattiya Gods; Budha replied, 'O sectary! consider well; thou hast first affirmed that *Kaya-danda* was the most powerful; but now sayest thou that *Mano-danda* is the most powerful: How can these dicta be reconciled?'"

Since the passages which we have extracted from the Pradeepikàwa (see p. p. xxv., lxix.) do not present a fair specimen of the style in which that immense work is composed, we transcribe a portion of an apologue, illustrating the blessed effects of

FORGIVENESS.

ක්ෂමායෙහිගුනානිකටරයන්— හෙද බෝධිසත්වචරිතයෙන්මදතයුතුවෙයි,, කිසේයයන්— ඔවුන්ඉන්ජම්මයෙක්හිතාපසයන්වරුක්මුලෙක්හි හිද රජහුගේ අවරෝධජනයන්ව ක්ෂමාකලමනාපරිදිකියනුවන්දැන නුවනානැතිකසිරජහුවිසින්තාගේක්ෂමාබලමිසිකටුමතිගාගෙන් සියල්සිරිරුදෙදහසක්පහරකොවාමසලොඹුවන්වැනි සිරුරුදැකඉතෙකිනුදු නොනැවතඅත්පාසිඳුවා හිඟුල්හැලිසේ හෙනලෙහෙදැක ඉසිනුදුනොනැවතාකන්නැහැකප්පවා පාවිළුමෙන්හුදයෙහිඇනලෙකෙකවක්නඟවා පියාගියකල්හි සේනාපතිඅවුද්රජගටදඟවුත්මිසලොවවනොදඟනොමැනවයි කියෙන්— යොමෙගතෙවපාදෙවකනනනාසලිජෙදයි: චිරංජීවතුයොරජනාහිතුප් ඛඹන්තිමාදිසා.. යි— රජඟටආවඛණිකාල පරිදිඩන්තිවාදිජතකයෙන් දන්නේය— මෙසේඔවුන්වියත්කල්හි ක්ෂමාකරනුවිස්මනොවේඔවුන්සුළුදම්පල්නම්රජතුමරක්වපිවින්මිස නොහොතගෙනලදවියෙහිපියරජහුවිසින්කිලිල්කඩසෙයින් දෙඅත්දෙපාසිඳුවාඉතෙකිනුදුනොසතුටුව මොහුගිස්සිඳහුදයෙහිකඩුසිලින්ගැනඇසටනඟාගෙනගිස්මන්තෙහිසිසාරමස්ලියාවහුරුවාපිසවයි යෙදුකල්හි දැන්කලිදම්පල්තුමරමෙනා සින්නිගන්නාටකලතාගිස්සිඳුවන්නාව යෙදුපියාකෙරෙහිද ගිස්සිඳුනාමිනිසුන්කෙරෙහිදකඩාපි අත්පාහිඟඟගෙනවලප්නාමවකෙරෙහිද නොපකෙරෙහිද මෙසතරඇන සමසිත්වගිතරකොවලුවාඇන්කල පරිදිවූලඩණිපාලජතකයෙන්දන්නේය—

"To speak of the advantages of Forgiveness: The same may be learned from the conduct of Bhodisat. That is to say; Once in an incarnation of Bhodisat, he was a hermit, and sat at the foot of a tree, and preached Forgiveness unto the consorts of King Kási. The King heard this, and saying, 'I will see thy forgiving disposition,' caused the hermit to be whipped two thousand lashes; and not desisting upon seeing that his body presented the appearance of a piece of beef, caused his hands and feet to be cut; and still continuing [in the cruel act] even after he had seen that the blood flowed from his wounds like a vermilion stream, the King caused the hermit's ears and nose to be cut, his breast to be stamped with heels, and his mouth to bleed. Thereupon the chief General arrived there, and entreated the hermit not to be offended with any except the King. [The hermit returned, 'O General!] '*may the King who caused my hands, feet, ears, and nose to be cut, live long; a person of my habit is not offended.*' * Know ye the mode in which the King was thus saluted from the *Khantiwāda Jàtake.* It is not matter for surprise that the Bhodisat when a *pandit* was of a forgiving disposition. [He was equally so when a *babe.*] Once upon a time the Bhodisat was born Prince Suludam-pala, and whilst yet an infant, his royal sire directed that his two hands and feet should be cut like a Bamboo bud; and not desisting thence, that his head be severed, and that his body

* This paragraph is put in by Gurulugomi to illustrate the doctrines of the sect to which reference is made in the conversation between Gowtama and the nobleman.

* The italicised passage is in Pali in the text.

being secured at the point of a sword should be whirled in the air, and chopped, and [the flesh] scattered. [Upon the above direction of the King, the infant Prince gave expression to a soliloquy:] to the effect, 'Prince Dampala, now is the time for thee to resolve. To the father who caused thee to be beheaded, to the people who were instrumental in doing so, to the mother who would lament embracing thy severed limbs, and to thyself be thy feelings the same.' And the circumstances under which he thus underwent his sufferings know ye from *Chùladarmapala* Jatake."

The next reign to which we refer the reader is that of Dapula II., A. D. 795, who was famous for the establishment of a Medical College, and the compilation of a code of laws—a sure proof of the civilization to which the Singhalese had attained at a very early period.

True it is, the laws of the Singhalese as they are to be gathered from the Kandian customs, exhibit the nation to no great advantage; but to their Literature, and a variety of other polite Arts and Sciences, we must assign a proud position in the history of the world. Mr. Knighton says in his work on Ceylon; and we shall conclude the second period of our narrative with his words: "The state which turns its attention to literature and science cannot be barbarian, and in proportion as it excels in each, is it civilized and refined. * * * The estimation in which the politer arts were held is proved by the Kings themselves studying them with diligence and success. Thus Jetta-tisso, A. D. 330, devoted himself to sculpture, and as we have read, particularly excelled in it; his son and successor Budhadaso was a great and celebrated proficient in medicine; Kumara-dás was celebrated as an excellent poet, and a successor of his, named Aggrabodhi, whom we have not before mentioned, rivalled him in the same art; whilst almost every one of the princes was well learned in the theology of their day, and even the schisms which occurred

shew an independence of research and opinion very uncommon in the East. * * * Thus, we see that theology, history and poetry (the three species of composition most cultivated by those states whose literature is yet growing) were cultivated, and successfully so, by the ancient Ceylonese. Thus, whilst Rome was being over-run by barbarians, and whilst Genseric with his hosts of Vandals, was destroying its buildings, and rooting out its literature, Mahanamo was celebrating the reigns of the sovereigns of his beloved Lanka, and shewing forth its glory and splendour; whilst shortly after Kumara-dás was enriching his native tongue with his poetry and erudition."—p. p. 114-8.

THIRD PERIOD.

FROM 1153. TO 1410.

The two hundred and fifty-seven years comprehended in this period saw the best and most esteemed writers with whom we are acquainted. At this age were written the *Sasadàwa, Muwadewdàwa,* and *Kawsilumina.* During this period, Parakkrama, Medankara, Darmakirti, Myrupàda, and a host of others, handed down to us their elaborate works, which establish for our language an undeniable reputation. This epoch also produced more men of letters and science, and of real literary attainments, than did any other period of similar extent in the Literary history of Ceylon. Now, too, was written the *Sidath' Sangarawa,* whose author was indeed little conscious, five hundred years ago, of the use we might make thereof by translating it into the English language. Yet, amidst such pleasing reflections as are calculated to cause our bosoms to glow with gratitude and thankfulness, and our hearts with gratulation, this age presents us with matter that awakens feelings of an opposite character; for we cannot fail to notice the cruel tyranny of Malabar des-

potism, which thrice led to the destruction of the greater part of our literature; and the fact, that in this age too an Elu-Sanscrit style was adopted, as if our forefathers (to use the language of Dr. Heylin) "were ashamed of their mother-tongue."

This period of our narrative commences with the reign of Parakkrama Bahu I. (A. D. 1153), who is said to have been not only a great proficient in the religion of Budha; but a scholar of the highest eminence. Having mastered different subjects of study, amongst which we may enumerate *Logic, Rhetoric, Grammar, Poetry,* and *Music,* he was one of the few princes who completed a royal education by a tour through the continent of India. During this reign, which is characterized as "*the most martial, enterprising, and glorious,*" in the history of Ceylon, we read of the existence of several Courts of Justice, and no less than 128 libraries—Vast treasures indeed these must have proved, if they had been handed down to us at the present day!

During the days of this Prince (A. D. 1165) the *Winayàrtha Samuch' chaya,* was written by a priest of the name of Mèdankara; the following extract is from that work.

මෙසේදන්නාවවචනාබැවින් මේවිනයපාලියවද විනයඅටුවාවද සන්නයලියනදිඹුලාගල මේධංකර මහතෙරනමවඅසනතැන්වදුලආචාරිය පාචාරියසන්වහන්සේගේ මහවිහාරවාසිවූආචාරියසුඛියමෙසේදතපතු—බුදුන් පිරිනිවිසාරසියසූපනාස්හවුරුද්දෙහිපවන්බිදි ඔක්වාදහස්දෙසියසූපනාස්හවුරුද්දක්තුබුබුදුසස්නාපරතුමබාහු මගරජනන්ඇරගෙණ දෙනානකබහිරිනකයන අසුඛවුදෙනකයෙහි විපන්නතැන්හැරමහවිහාරවාසිවූපරිසුඛවූථෙරවාදයමගෙන පවත්නාපිරිසිදුතැන්ගාසුඛසංගයාසමගකොටතුන්නකයසමගකලදිඹුලාගලමාසුප් මහතෙරුන්වහන්සේගේඅන්තේවාසිකවූ මමනිකායසාමග්ගීයවආචාරීන්වහන්සේට සහයවසිවිමහසාරත්ථදීපනිවුලලසාරත්ථදීපනිකාලපලිනාලංකාරවූමහන්ග්‍රන්තසාරයන්කල සැරියුත්මහතීමිසන්වහන්සේගේද මොග්ගලලානව්‍යාකරණයකලවුහලන්මහ

තෙරුන්වහන්සේගේසමීපයෙහි විනයපිටකයද අටුවාටීකාසහිතකොටඅසා මේවිනයසන්නය අපිලිම්හ—

"Thus, as it is as well to be learned, know ye the pure teaching (which continued in the great temple *Mahawihara*) of the tutor and grand tutor that instructed Mèdankara, the high priest of Dimbulàgalla, who writes this paraphrase on the *Vinaya* text, and the Atuwas thereof. That is to say; we have written this paraphrase upon the Vinaya Pitaka, having first learned the same, and the Teeka upon the Atuwas thereof, from his Highness Mugalan, who composed the Grammar called Muggallána; and from his Lordship Seriyut, who composed *Mahasarath'thadeepanè, Chullasarath' thadeepanè, Kàlapanchika,* and other great and beautiful works; priests, who were the disciples of his Highness the Right Rev. Mahasup of Dimbulagala, and who assisted their said tutor in reconciling the priesthood (which, having in the year of Budha 454 divided itself, continued so divided for 1254 years), and in reconciling also the three societies of that priesthood, and in the establishment of the orthodox principles of the chief establishment, *Mahawihara,* by means of the assistance rendered by the monarch Parakkrama, and also by means of the removal of the apostate priests belonging to the impure establishments of Denánaka, and Bagirinaka; and by the association with such of them as were imbued with pure principles of religion."

It may be remarked, that about this period the Sanscrit became mixed up with the Singhalese. Not that the pure *Elu* became obsolete, but it became the fashion of the time to interweave the one with the other, or to adopt a variety of Sanscrit expressions into the Elu, as—to use the language of Butler in his Hudibras;—

——— "English cut on Greek and Latin,
Like fustian heretofore on satin."

This possibly arose from the successful wars of *Parakkrama bahu*, who made two of the Indian states tributary to him—a circumstance which necessarily led the Hindu Brahmins to resort to this Island, perhaps more freely than before, and to bring along with them almost the greater part of their literature in *Sanscrit* and *Pali*. We thus find that Parakrama's successor, Wijayabahu II. (A. D. 1185), "a prince of great promise, composed a Pali letter of great merit to the King of *Aramana*, soliciting him to depute learned and pious Budhist priests to Ceylon to decide on certain controverted points of doctrine in their mutual faith." The growing prosperity of this Island continued for nearly half-a-century from the above date, during the latter part of which period many poets contributed much to Singhalese literature.

The Malabars who inhabited the frontiers of the Island soon became the bane of Ceylon! They kept up a constant warfare with the natives, and whenever they were successful in usurping the Singhalese throne, for however short a time, they demolished our institutions, extinguished our literature, and attempted to uproot the religion of the land. Thus, at this period the national religion of the Singhalese and their literature suffered not a little at the hands of the Malabars, who were the masters of the Island: and amidst the disturbances which ensued from the treachery of Neekanga, who sought the aid of Sollians, usurped the throne, and deposed its royal occupant, Queen Leelawati—two poets of great merit produced the well-known *Sasadàwa*, and *Muwadewdàwa*, in blank verse. We trust we shall not be far wrong if we assign to these works the same date as that upon which the deposed Queen was restored to the throne for the second time (A. D. 1216.)

FROM THE SASADAWA.

සිමිකුලබඳඅදරණිතිසිතුමිනොවිරක්නා
රුවන්පාකුලතෙකෙලිඅගමැතිකිත්සෙනොවියුත්.

ශුද්ධසස්ගුණබරණිරිවිසඳකුලමුදුන්මල්
පසක්සිරිකතවිලසින්මුළුලෝමනනුවන්හත්.
කලලෝසසුන්වැඩලීලාවතීමිහිසඳ
පලකලදඹරජසිරිමෙවැවුම්හිපිවුබලවී.

"My Muse has (indeed) experienced fresh support from the prosperity, the result of the righteous reign of Queen Leelawati; a lady who has ameliorated (the condition of) the world, and religion; who as it were a visible (Lakshmee) Venus, won the hearts and affections of mankind; who is an ornament (crown) to the Solar and Lunar races, which are adorned by truth and gentle virtues; who is surrounded by renowned chieftains and ministers; who is a banner unto her caste *Ruanpà;* who like a *Situmini*-gem, * preserves inviolate the honor (love) of her royal consort's house."

FROM THE MUWADEWDAWA.

අනේනුවරදෙලේනුදුලදඹවිතලවිමල්
රැවන්පියුමැත්ගෙමිළුවිබිජිමියුළු නුවරනම්.
පහදස්බවසතොස්විරි විජිපුරවරේ
දැකසිමැදුනෙරෙ උවන්පියුමවර හනන්.
දෙරවුහැළුම්නිවැනිරස්ලෙසින්ඉපුරේ
හැලිහිරැමෙරජරුසිදුනිතොරවිමෙන්.
පිලිබිඹුහුනුමරුම්නිතොරනින්වොරජනා
පිලිම්නිකැවබිත්පැසසලපිනුදුලපුන්සඳ.

"The city of *Miyulu*, like unto the great pericarpium of the golden-lotus-like holy Dambadiva, resplendent with the foliage of numerous towns, shed its glory around. The sun of that city, who beheld the lotus-like visage of the fair sex upon the square windows, was indeed delighted at the height of its buildings. The lustre of the gem-studded porches of this city was such, that it seemed as if the sun had not withholden from it his rays even at night. And the walls which were covered with splendid crystal mirrors, upon which fell the shadow reflected by the

* *Situmini-gem* is a fabulous jewel, which we may render "the wish-conferring jewel."

ruby-studded (triumphal) arches, exhibited the brilliant, (but) hare-spotted moon."

After the reign to which we have just referred, the Malabars again usurped the Singhalese throne; and not only did the growing prosperity of this Island at this time suffer at their hands, but the Singhalese language itself was nearly sacrificed to their animosity; for whilst the scriptures of the Singhalese were destroyed, the foreigners failed not to extinguish their literary records. Few indeed are the works that escaped the fury of the Malabars; and those few we have hitherto reviewed. This was the third act of the kind; but alas! it was not the last.

The anarchy which resulted from the disturbances on the part of the Malabars was, happily, but of short duration; and scarcely lasted 24 years, when Wijebahu III. ascended the throne (A. D. 1240), restored Budhism, and paved the way for science, which now revived amidst the labours of one of her most devoted sons, *Kalikála Sahitya Sarwa Gnana* alias *Panditha Parakkrama Bahu* III., who succeeded to the throne A. D. 1267.

This Prince, much beloved by his subjects and courted by foreign powers, devoted his attention to the arts and sciences, in which he was well conversant. The *Dambadeni Asna*, a small pamphlet, enlarges on the merits and qualifications of this illustrious monarch, and mentions 64 arts and sciences in which, it is stated, he was a proficient. But on a careful inspection we find this to be an exaggeration; the number being swelled up by an enumeration of the different branches of the same subjects. From the *Raja Ratnácara* Mr. Knighton cites the principal of them, 18 in number; and we give the following list of studies for which we can ascertain their equivalent English names, whilst we omit many, with whose significations we are not acquainted. *

* Siksha, Moksha, Itihasa, Agnisthamba &c. may be mentioned amongst a variety of other names, with whose significations we are not acquainted. We may also mention the following names which we gather from Kaviasekare, and which are alike unknown to us at the present day—"Kap, Jayamini, Sitadara, Gnya, Wisesika, Pasru," &c. &c.

1. Singhalese or Elu; including Wiarana, or Grammar.
2. Maghada or Pali; *Kach' chano*, and *Magallano* Grammars.
3. Sanscrit.
4. Grantha.
5. Demala, or Tamil.
6. Neeti—Jurisprudence.
7. Bana, or Divinity, including the three Pitakas.
8. Nigandu—Botany.
9. Chandas—Prosody.
10. Tarka—Logic.
11. Lakara—Rhetoric.
12. Niruth'thi—Derivation, or Philology.
13. Shruti—the Vedas, including *Rajur*, *Yajur*, and *Sàma*.
14. Puranas—Hindu Mythology.
15. Nakshastra—Astronomy.
16. Samud'drika—Phrenology or Phisiognomy.
17. Játaka—Astrological calculations of nativity.
18. Whydhia—Physic.
19. Siritha—Customs and Traditions.
20. Parakatha—Biography and History.
21. KaduSaramba—The art of fencing with swords; also *Palanga Saramba*, or fencing with shields.
22. Danub'bédha—Archery.
23. Ratnaparìksha—Mineralogy, or the knowledge of gems.
24. Chittra—Drawing.
25. Sùpa Sestra—the art of Cookery.
26. Gàndarwa—Dancing, Music, &c.

Notwithstanding the disuse into which blank verse has fallen of late years, the *Kaw' Silumina* of Parakkrama Bahu III., continues to be regarded as one of our best poems,

and its royal author as one of our most illustrious bards. His writings prove that to a vigorous and brilliant imagination, he added a wonderful ease in composition, and a rich stock of useful knowledge. In the department of poetry, as in that of prose, few writers, if any, have ever surpassed him. His *Kawsilumina* and *Wisudhi Marga Sanna*, are both first rate performances. The style of the first, though somewhat difficult to be understood at the present day, is, nevertheless, rendered intelligible by a commentary from the pen of a subsequent writer; and the second is the celebrated paraphrase or commentary upon the *Wisudhamagan*, to which we have already referred.

We extract, as a specimen of the style of Kaw'silumina, the following description of

THE CITY OF KUSAWATH.

චිකුසාවන්නාම් නුවරෙක්උපන්සත්සර
පිරිබොදුසිරිනදන්පියුමෙව්බඹනලේදුනු.
දෙරනව්ළුළපුරේ නුබසරණසරදුරළු
නුබපාගත්මිනිවලාමගවුරුසේම්නිවලා.
පුර නතනුබඳබඳමගවුරුඋකුළුවවගී
සහගුම්බිඟුවැලපියුම්පිරි කියළිරසන්දම්.
කැරලිම්නිරුස්සවගෙගිසේසතෙව්තෙව්නේ
විමනුදුලළපුරනුඛේසුපුන්සරගසරගද.

"*Kusáwath* was a city, the birth-place of useful men. the treasury of all desirable wealth and happiness, and like unto a lotus produced in the Brahama world. The prop and support of the hollow-vessel-like heavens, (to wit) the crystal ramparts of that city, which (though) extended on earth, yet distanced those who journey in the air, presented the appearance of a bangle of jewels. Its tank (around the fort), teeming with lotuses, the resort of the ever-humming bee, seemed as it were a girdle worn around the waist-like fortifications of the city-like woman. The brilliant, autumnal, full-moon of

the (vacuum) firmament of that city, resplendent with habitations, illumined like an umbrella on the top of a beam, or ray of light emitted from a gem-studded tower."

From the Wisudhi-marga Sanna we quote a portion of its

INTRODUCTION.

මේආචාර්යයෝ ජම්බුද්වීපවාස්තව්‍යමහාස්ථවිරයන්වහන්සේ සමාරධිතව හෙළඅටුවාපෙරලාසිංහලභාෂාවෙන්තෙවිලාව වඅටුවාලියනුසඳහා මෙලංකාද්වීපයටවැඩමවිහාරයෙහිසංඝපාලමහාස්ථවිරයන්කෙරෙහි හෙළඅටුවාඅසාසියඅස්ථවිරවාදඉගෙණමහසංඝයාරැස්කොටඅටුවාලියන්නවපොත්දෙන්නේසයිඉල්වූහ,, සංඝයාදඅර්ථකතාකාරණුවවසැක්තිපරීක්ෂාසඳහානොපගේසමර්ථහිමිදක්වන්දකපොත්දම්හයි මේගාථාදෙකදුන්හ,, ඉසඳතදර්ජිවන්නනාචාරයෙන් ඉහිඅටුවාසහිත පිටකත්‍රයසංග්‍රහකොටමේවිසුද්ධිමාර්ගීයකළහයනු පරම්පරයාතවාතීහි—

"The following is a traditional account handed down from generation to generation, viz. This eminent teacher, (*Budha Gòsha*), in accordance with the request of the chief priests of *Dambadiwa*, having arrived in Lanka with a view to translate the *Elu* atuwas into the first language* common to all nations, and having learned from *Sanghapala* Terunanse the Elu atuwas; and, moreover, having studied the disputed points affecting the priesthood; assembled many priests, and requested (access to) books in order to write the Atuwas. The priests with a view to test his qualifications, gave him the two following gathàs, saying, 'Lord, prove your qualifications, and having satisfied (ourselves) on that (point) we shall let you have books.' Budhagòsha, from the path of

* The Maghada or Pali is here meant, in reference to a belief that the same was the first language of man: The *Payògasidhi*, a Pali Grammar, cites the following:

සාමාගධිමූලභාසා නරගයාදිකප්පිතා
බ්‍රහ්මාණෙවාස්සුතාලාපාසම්බුද්ධාචාපිභාසරෙ.

"If men of the previous *kalpa*, or the inhabitants of the Brahama world, or persons who had not heard the sound of human speech, or Budhas, spoke a language; it was Maghadi, the primitive language."

adorning these two stanzas, produced *Wisudha Marga* containing in it the whole of the *Tripitaka* doctrines." *

The reign of Parakkrama Bahu was famous, not only for his own labours in the cause of religion, education, and the literature of his country, but also for those of other eminent men, amongst whom we find Darmakirti, whose works (a portion of the Mahawanso, from the reign of Mahasen down to the period we are now writing upon, excepted) are entirely lost; and Myrupàda, also a priest of eminent talents, the celebrated author of *Pujawalia*, and the *Yòga-arnawa*.

Myrupàda gives us in his Pujàwalia, the following account of Kalàdèwala's visit, on hearing of the birth of

GOWTAMA.

මෙසේතුන්සියඅටවිස්සක් මහුල්ලතුනුදැක ප්‍රීතාන්තයෙන් මේදතුමාමේජාතියෙහි බුදුව දම්සක්දෙසාමයසිකියා උපන්ල කුනු තමන්ගේවේදයෙන්දැක නුපන්නාවුදන්නාදී ලක්ෂ ණයන් තමන්ගේදිවසින්දැකතුල්මත්ව තමන්තපස්සිනියාවද මතනගිහිගෙයනියාවදසිසිහිළලවාහතනොහී පිරුනුපැන්න ලයක්මුහුණින්නැමූතල බකබකගේපැන්වැහිරෙන්නාසේ කකකගේ සිනාසිදමාපිහ ඉක්බිත්තෙන් මේදත්තමපුතීයා ගේබුඩස්‍රිදන්නහෙම්දෙහොසිනොහෙම්දෙහොසිදිවසින්බලා අතුරෙහිතමන්මිය බුදුන්සියයක්දහසක් ලක්ෂයක්ඉපිදත්සස රින්මුදුහතනොහැකිඅරුතලයෙහි උපදනාසේදැක ඉතාමහ න්වූහානියෙක් මිටවියයිසිහෝකකාරන්නාහුබුන්තලයකින්පැන් වැහිරෙන්නාසේ කඳුළුදරාවන්වගුරුවා ඇඩුහ අමාත්‍ය යෝසිනාවහාහ ඕමෙන්තාපසයන්කලාවූකාරණාදෙකදැකකි මෙක්දෙහෝ මේබෝසතාන්වඅතුරෙහිවනඅන්තරයන්දැක හඩත්දෙහොසි සැකසිත්අතියාහුණිමෙක්දහිමි නොපිදන්ම හත්කොවසිනාසිපුහ කෙලවරවැල්පිනවපටන්හතව කාරණා කිමෙක්දෙහොසිවිචාලාහ

"Thus, having beheld 328 good bodily indications—and having said that this illustrious being will, in this

* The whole of this passage is almost the same in the Mahawanso; see Turnour's Translation, p.p. 251-2.

very existence, become a Budha, and preach *Dhamma Chakka;* and having also discerned the then-existing indications by the assistance of his Vedas, and the then non-existing indications, such as teeth, &c. by means of his divine-eyes, (Kaladèwàla ascetic) was intoxicated with pleasure; and, unconscious of his ascetic character, and that he was then in the habitation of lay persons, gave vent to his feelings by a peal of laughter, producing the sound of kaka! kaha! the same as a pot full of water when upset would produce the sound of baka! baka! Thereafter the ascetic, through the power of his divine eyes, having inquired whether he could ever behold the effulgence of the Budha whom this illustrious person would produce, and having perceived that he would himself die in the interim, that he would be born in a shapeless world; and that by reason thereof a hundred, a thousand, nay a hundred-thousand Budhas could not redeem him (the ascetic) from Metempsychosis, became exceeding sorrowful at the loss which he was to sustain; and wept, gushing forth streams of tears, just as a broken pot issues its contents. The ministers who saw the mirth as well as the affliction of the ascetic, fearing lest his weeping might be the result of some danger which awaited the Bódisat, and which the ascetic might have perceived, inquired, 'Lord, thou hast evinced exceeding great joy by thy mirth, and now thou lamentest: say wherefore.'"

From the Yóga'rnawe, the other work of Myrupada, we select the following

DISQUISITION ON COLD WATER.

යනාදිහෙයින් සියළු පැනින් අහස්පැන්උතුම ලඟුය, අරුවි හරය තුන්දෙස්ගාවිසනසයි නොයෙක්හුම්කැපාදින්ගේඅක් විමහා නොයෙක්රසභෙදයෙන්දෙසසහිතවෙයි,, ඔයින් හෝ පැන්වාවඩයි නොසිනිඳුය රැකෙයි,, විල්පැන්මඩුරය ලඟුයි,, වැවුපැන් සෙම්හාවානසා,, පොකුනුපැන්වාවඩා,, කෙම්පැන් අග්නිවඩා රැකෙය,, ගඟුල්පැන් හැල්පැන් සෙම්නසයිලඟුයි,,

ලින්පැන් ගිනිගාවාවබා,, බුබුළු පැන් පිත්නසා,, පළිතසෝද, එනපැන්දහෙප්පැන්ද හුදරෝග සිරෝරෝග ගලගන්ඩආදිය කෙරේ,, පැදුම්දෙසවගියගංදිය සැහැල්ලිගි,, පැලදෙසවගියග හදිය බරගි එමහගදිය මඩවුසුවිනම් ගුරැගි හල්මුසුවිනම් ලඟු ගි,, පෙරවගරේදිය පනීනකිවාදිසංසගීදෙපයෙන් කාසසවාස අතිසාර ගොළාදියකෙරේ,, සරත්කලවැසි මුදෙන්නගින්දදෙ සාවස්වනපැනැගිසනබැවින්හෙදනොගතයුතු,, පනුවිසින්ක ළසයෙන්සෙවෙලින්දුසිත්පැන්දගිරැසඳුරුස්නොදක්නාපැන් ද නොගන්නේගි—

"Of all water rain-water is superior, light, (destroys want of appetite) promotes appetite, destroys the three *dos* (i. e. bile, phlegm, and wind), and is an antidote against poison; the same being admitted into the earth, and wells, &c., and being thence productive of different tastes, promotes *dos*. Of such last mentioned water, that of rivulets is productive of wind, is (rough) tasteless; that of lakes is sweet and light; * that of tanks destroys both phlegm and wind; that of ponds promotes wind; that of pools is (rough) tasteless, and promotes hunger; that of water-falls and rapids destroys phlegm, and is light; that of wells promotes hunger and wind; that of water-springs destroys bile; and that which proceeds from mountains, washing them in its course, as well as that which is contained in natural lakes, creates pulmonary diseases, diseases of the head, boils in the neck, &c. The river-water which proceeds towards the east is light, and that which proceeds towards the west is heavy: the same, if in a muddy locality, is heavy; but if in a stony locality is light. The water of a first shower of rain, by reason of its coming in contact with (leaves) dry vegetable matter, and which (engenders) worms and insects, produces coughs, asthma, and inflammation, &c. The rain-water during Autumn should not be used; since it is said that it falls on account of serpents. But (above all) let neither water teeming with animalculæ nor filthy water, nor water

* In the sense of 'light' in promoting digestion, not 'heavy.'

(mixed with *sevel*, or *valisneria octandra*, i. e. water) in stagnant pools, nor indeed water which has not seen the rays of either the sun or moon be used."

There appears to be another Medical work written in the Pali language; during the reign of Parakkrama; and to which a Singhalese paraphrase was added in the year 1760. We shall notice it in its proper place.

About this period also (A. D. 1324) the *Lakunusera* and *Chandas* were written, two small works on *Elu Prosody* —both in blank verse; *Daladawansa*, a history of the Tooth-relic, a very elaborate work, which ranks amongst the classics of the Singhalese; and *Tupàwansa*, a history of the *Dàgobas*. An extract from the last is given below.

FROM THE TUPAWANSE.

ඉක්බිති පින්කිරියවන්නියන්නෝ දුටුගැමිනිරජහවමෙ සේකිව්ය දේවයන්වහන්ස අදදක්වානුබවහන්සේවිසින් ඒ කක්අඩු විහාරසියයක්කරවුසේක ඒකරවුවිහාරවලින් මිරිසවැ විවිහාරයට ඒකුන්තිස්කෙලක්වස්තු වියදම්කොටකරවනලද නැවැතදුතුම්වුලෝවාමහපායතිස්කෙලක්වස්තුවියදම්කොටක රවුසේක රැවන්වැලිසැයේඅගයනැති අනගීවස්තු විස්සක් හැරසෙසකම්මාන්තයෝකෙලදහයක්අගනාග—

"Thereupon those who proclaim his merits spoke unto King Dutugemini as follows: O King! up to the present day you have erected one hundred temples minus one; of which the temple Mirisaweti was built at an expense of 290,000,000 of money; Lowamahapaya at an expense of 300,000,000 and the monumental erection, Ruanwelli, estimating its common materials alone, and putting out of computation twenty species of treasures which were used in its construction, and which are inestimable, would be worth 10,000,000,000." *

* Singhalese scholars have often been puzzled, in being called upon to write down in figures the numbers occurring in books. To lay down a

Passing over a space of time which is nearly half-a-century, during which period the Singhalese language received abundant accessions from her savans, but of which there are but few remnants left at the present day; we now arrive at a period (A. D. 1312—1347) when "many religious and historical works were compiled."

A part of the *Mahawansa* was also composed at this period. From the evidence which the *Sulurajaratnacar* .* furnishes us, it is certain that the *Pansiapanasjàtake* was composed about this time, being during the reign of Parakkrama Bahu IV. We subjoin a part of its

INTRODUCTION.

බරණැස්නුවර ඉසිපතනාවිහාරයෙහිදී පස්වහමගනුන්වහන්සේ ප්‍රධානකොටඇති බොහෝදිව්‍යබ්‍රහ්මයන්ව දමිසක්පැවතුන්සූත්‍රය දේසනාකොට බොහෝසත්වයන් අමාමහනිවන් දක්වා එතැන්පටන් වෛනේජනයන් සංසාරසාගරයෙන් ගොඩනගා වාසයකරණසේක් ඒ ඒ මනුෂ්‍යයන්හා ඒ ඒ භික්ෂු භික්ෂුණීන්ගේ නොයෙක්ආපත්තිහා නොයෙක්දිට්ඨාන්තවලටහා නොයෙක්කථාන්තරවලටහා මෙකිදෙයෙහිභාංකාදුරුකරණපිණිස දිව්‍යබ්‍රහ්මමනුෂ්‍යාදීන්ව පින්පිණිසදවදුරණලදපන්සියපනස්ජාතකධර්ම දේසනාව එළුවෙන්දක්වන්ව උවමැනවැසිකියාපරාක්‍රමනාම් අැමතිසත්පුරුෂයාගේආරාධනාවෙන්හා චිරසිංහපතිරාජනාම් අමාතෙන්‍ද්‍රතමයාගේ උත්සහයෙන්අවුවාසාමින්ලිඛිතකයනියාවනොවරදවා එළුවෙන්ලියවූ ජාතකකථාවසත්පුරුෂිවූ මනුෂ්‍යයන්විසින් කන්යොමා සිත්එලාඇසිය සුතු

"It is well that good people, having given their ears, and prepared their minds, should hear the Elu version of 'The History of the Nativities,' composed without departing from the method of the writer of the *Atuwàs*, with the assistance of the supreme minister Wìrasinha Pathirája, and at the

table, however, would require more space than we can conveniently put in the shape of a note. The reader is therefore referred to the Ceylon Almanac of 1835, p. 220, where he will find all the information necessary to reduce these numbers into figures.

* Vide selection therefrom, infra.

request of the good minister *Paràkkrama*, who commended the translation into Elu of the lectures called 'The five hundred and fifty Nativities'—lectures which Budha, during his earthly sojourn and with a view to impart merit, (having first preached unto many gods and Brahamas, and chiefly to the five orders of the priesthood assembled at the temple *Isipathanà* in the City of Baranes [or Benares] the sùthra called Damsak [the circle of doctrines], and having exhibited unto divers beings the great and immortal *Niwana*, and having thence landed the faithful from the ocean of Metempsychosis), delivered unto gods, Brahamas, and men, according as the same were applicable to the divers misfortunes, illustrative apologues, and histories of men, priests, and priestesses respectively, and conducive to the removal of all doubts respecting the premises."

Since, however, the extract here given from the Introduction to the *Jatakes* does not in our opinion furnish us with a good specimen of the style in which this immense book was composed—a style which we would recommend to the adoption of those who make Singhalese their study—we subjoin another which may prove interesting, from the resemblance the subject bears to a passage in Holy Writ, 1 Kings III. v. 16. *et seq.*

FROM THE UMANDAWA.

එක්සත්‍රියක් පුතකුවඩාගෙණ බුවසෝදනපිණිස පණ්ඩිතයන්වහන්සේගේ පොකුණටගොස්ආදීකොට පුතුනාවාතමාගේ කඩමත්තේහිඳුවාතොමෝඉස්සෝදුනාන්වබවහ,, ඈනාන්වපොකුණවබවඇසිල්ලෙහි යකින්නියක්ඇගේපුතුදැක කනුනැමැතිව හැඟුවෙසක්ගෙණ දරුවන්සමීපයට අවුත්යෙහෙලි මේදරුවෝ ඉතාහොඳනාහ මූ තොපගේ දරුකෙනෙක්දැසිවාර එසේය යෙහෙලියෙනිකිකල්හි මේදරුවන්කිරිපොවම් දැසිකල්හි මැනියන්විසින් යහපතැසිකිකල ඕදරුවන්වඩාගෙණ මදක්කිරිපොවාපලාගියාහ,, මැනියෝ තමන්ගේදරුවන්අරගෙණ යන්නියද කදිවගොස් මාගේපුතුකොසිගෙණ යෙසිදැසිකියා අල්වාගත්හ,, යකිනිකියන්නිකිකොසින්ලත්පු

දෙකද මාගේපුතනුවෝයයි බයක්නැතිවකිහ,, ඔහුදෙන්නාක
ලගෙරෙමින් සාලාවදෙර තඹින්යන්නාහ,, මහබෝසතා
නන්වහන්සේ කලහසැබ්දයඅසාදෙන්නමගෙන්වාමේකුමන
ඔබරදැයිඅසාසුක්තියවිචාර ඇස්දෙකනොමරණබැවින්දැලිඳ
ඇවදෙකක්සේ රත්වතිබෙනබැවින්දමේයකිනියයි දැන මා
කීසුක්තියෙකසිවිද්ද නොසිවිද්දැයිවිචාර ඉසේයසිටුම්හයිකි
කල්හිබිමගිරක්අදවාඉගිරමැද දරුවන්හොවායකින්නලවාදැ
තහා මැනියන්ලවාදෙපයගන්වා දෙන්නාමඇදගනුවයිඇද
හත්ඉකක්හට පුතනුවෝයයිවදැලසේක දෙන්නාමදරුවන්ඇ
දගත්හ දරුවෝ දෙන්නාවිසින් අදනලබන්නාහුදුකවපැමි
ණ මැනියෝ ලයපැළු නුකලක්මෙන් සෝකයවපැමිනදරු
වන්අත්හැර අඩමින් සිටියේය,. බෝසතානන්වහන්සේදරු
වන්කෙරෙහි වැදුවන්ගේ ලයමොලොක්ද නොහොත් නො
වැදුවන්ලය මොලොක්දැයිබොහොදෙනා විචාලසේක,, බො
හෝදෙනපණ්ඩිතයන්වහන්ස වැදුවන්ගේලයවේද මොලොක්
වන්නේයයිකිවාහුය ඒඅසා පණ්ඩිතයන්වහන්සේකිමෙක්
ද දරුවන්වඩාගෙනසිටිතැනැත්තිය මැනිසනැසිටැවගේදහැ
රපියාසිටිතැනැත්තිය මැනිසනැසිටැවගේදැයි හැමදෙනාම
විචාලසේක,, හැමදෙනදරුවන්හැර සිටිතැනැත්තෝවේදප
ණ්ඩිතයන්වහන්සමැනියෝකිහ,, කිමෙක්දතොපිහැමදරුසෙ
රදනුද සිවිචාලසේක,, හැමදෙනමනොදනුම්හ පණ්ඩිතයන්ව
හන්සකිනල්හි ඔබාමැයකින්නකදරුවන්කනාපිනිසගතැයි
වදැලසේක නෙසේදත්සේක්ද පණ්ඩිතයන්වහන්සකිහ,,
ඇසිපියනොමරණබැවින්ද ඇස්දෙකරත්බැවින්ද කිසිතෙනො
තුන්කෙරෙහිඅනයක්නැතිබැවින්ද දයාවක්නැතිබැවින්ද යි
මෙතෙක්කාරණයෙන්දනිමිත්තිවදැලසේක ඉක්බිතිමෙලෙස
වදැරතෝකවරක්හිද සියකින්නවිචාලසේක,, යකින්නකිමිස්වා
මිනි කිව තුමක්පිනිසමේකුමරුවාහත්හිද සිවදැලසේක,, කනුපි
නිසයයිස්වාමිනිකිව,, නුවනැත්තිය පෙරත්තෝඅකුසල්කො
ටයකින්නිවදැපන්නෙහිවිඳන්වනාහි නැවතත්අකුසල්කරන්
නෙහිවිද අනුවනතැනැත්තියකියා අවවාදකොට ඉක්බිත්
තෙන් ඇසපන්සිල්පිහිටුවායැවූසේක,, කුමරුවාගේමැනියෝ
බොහෝකලක් ජීවත්වූවමැනවස්වාමිනියි මහබොහොසතා
නන්වහන්සේට සතුතිකොට පුතනුවන්ඩාගෙන නැගිගි
යාහ

"A certain woman with a view to wash her mouth having gone to the Pandit's pond, carrying her infant son, and having performed her ablutions, and washed her son, and having also placed him upon her clothes, descended into the pond to bathe. And no sooner had she thus descended, than, seeing her son, there came a she-demon in a woman's form, with intention to eat the child; and asked (the mother) 'Friend, is this child who is [so] very pretty, yours?' And when the (latter) replied in the affirmative, the she-demon inquired, 'Shall I give suck to the child?' The mother replied 'well'; when (the demon), having given a little suck to the child, hurried away with him. The mother, seeing her child thus taken away by the demon, ran; and asking 'Where takest thou my child away?' seized her. The yakinni fearlessly replied, 'Where didst thou own a son? It is mine.' Whilst they thus quarrelling were proceeding by the gate of the Hall, the Pandit who heard the noise of the quarrel, sent for them both, inquired of the cause of the same, and ascertained the grievance; and, perceiving by reason of the non-twinkling of her eyes, and their redness, like two *Olinda* (abrus precatorius) seeds, that one of them was a she-demon, the Pandit asked them, 'Will ye or not abide by my judgment?' and when they replied, 'Yes, we shall,' he caused a line to be drawn on the ground, and the child to be laid upon the same; and desired the demon to seize him by his arms, and the mother to seize him by his legs; and said to them both, 'The son shall be hers who will pull him off.' They accordingly pulled the child; and when he thereby suffered pain, the mother with sorrow, as if her heart was rent, let go the child, and stood aloof weeping.

"The Bhodisat inquired of many (there assembled) 'Whose hearts are tender towards children? those of mothers? or those of persons who are not mothers?' Many answered, 'O Pandit! hearts of mothers are tender.' The Pandit then asked of the assembly, 'Who think you is the mother?

she who has the child in her arms? or she who has let go the child?' Many answered,'' Tis the mother who has let go the child?' 'How have you known the thief?' inquired the Pandit; and when they all replied, 'O Pandit! we do not know;' he said, 'This know ye: she is a she-demon, and took the child with an intention to eat the same.' 'O Pandit! how hast thou known it?' inquired (the assembly). 'Because,' he replied, 'her eyes do not twinkle; her eyes stare red; she does not fear any body, and has no affections: for these reasons know I that she is a demon.' So saying, the Pandit inquired of the *yakinni*, 'Wherefore hast thou taken this boy?' She replied, 'Lord, with a view to eat the same.' The Pandit then rebuked her thus—'O ignorant (female)! by thy previous sins thou art born a demon; and still committest sins; thou ignorant person!' administered unto her *Pansil*, and sent her away. The boy's mother rose up, and, thanking the *Bodisat* and saying 'Lord, mayest thou live long!' went away carrying with her her son."

From the information which the above selection from the introduction to the Jatakes conveys, we may fix the date of the *Sidath-Sangarawa*, which, for the reasons we shall hereafter give (vide infra), we presume was written about this time: and, being a Grammar of the Singhalese, it is prehaps necessary to observe, the writer has very properly avoided an *Elu-Sanscrit* style, which was the order of the day.

We have seen at p. cxvi. that a stanza in the Kaviasekare quotes a few words which are given as examples in the Sidath' Sangarawa. Now, it is true that there is a belief amongst many Singhalese scholars, that the Grammarian, who professes to write his work upon the precepts of 'unerring custom'—after the established usage of eminent writers, has borrowed most of his illustrations, such as කාර් for අකාර් from the *Kaviasekare;* yet we think, apart from the modernism of the style of the last mentioned work,—a fact which sufficiently refutes the above opinion—there is almost conclusive evidence

to support the more generally prevailing belief, that Kaviasekera was *subsequent* to the date of this Grammar. We say there is nearly conclusive evidence, because the poet, as will be seen on reference to the stanza under consideration, places 'the verb in the *seventh* section or *chapter* of the Grammar;'—a division, which, as far as our inquiries have extended, is to be found in no other work except the Sidath' Sangarawa. Taking then, the date of the Grammar to have been before the Kaviasekare; we are by no means at a loss to say that it was written *after* the *Kawsilumina*, from which the Grammarian has quoted the following passage (vide § 1. p. 2.): කාරණිදුහුම්ගෙන් සෙමෙන්දකාසිපැසාගී: "She came slowly according to the king's wish, and hid herself on a side," &c.

Kawsilumina was written by Kalikala Sahitya Sargwajana, or King Pandita Parakkrama Bahu III. who flourished A. D. 1266; and the Kaviasekare was composed by *Tottagamuwe* in the 34th year of the reign of Parakkrama Bahu VI., who ascended the throne A. D. 1410.

Between these two dates, therefore, was the Sidath' Sangarawa composed. But we are still unable to state at what *precise* period of time, during an interval which covers a space of 178 years, it was published.

Extending, however, our investigations a little farther, it may not prove to be an idle theory, nor one inconsistent with that which we have just propounded, to identify *Pathiraja*, to whom allusion is made at the conclusion of the *Sidath' Sangarawa*, with the *Weerasinha Pathiraja*, mentioned in the Introduction to the *Pansiyapanas Jatake*. The Grammarian, in a kind of dedicatory address with which he concludes, says; "May *Pathiraja*, like unto a banner on the summit of the mansion-like village Radula, and who by the arm of his extensive ramparts *governs the whole of the Southern division of Lanka*, be long prosperous! I have composed the Sidath' Sangara *at his kind request*, and with a view to disseminate (the

knowledge of) the rudiments of cases, &c. in the native (Singhalese) language."

Now, *Pathiraja* was not a king, but a sub-king, or chieftain 'who, by the arm of his extensive ramparts governed *Southern* Lanka,' and 'at whose request this Grammar was composed.' Nor is it consistent with the known history of this island to regard him as a king of Ceylon;—nor indeed is he named by the Grammarian with a dignified expression, such as to justify a like supposition. But, that he was a minister of the ruling Sovereign, and clothed with the authority of a petty governor, we may without difficulty believe; since we have numerous instances of the kind in the *Mahawanso.*

Having arrived thus far in the chain of our investigations, the question presents itself, *When did Pathiraja flourish?* We can only obtain an answer to this, in case his identity with *Weerasinha Pathiraja* 'the supreme Minister,' named in the Introduction to the Jatakes, be established—"It is well that good people, having given their ears, and prepared their minds, should hear the Elu version of *the history of nativities,* composed without departing from the method of the writer of Atuwas, and with the assistance of the supreme Minister *Weerasinha Pathiraja,* and at the request of the good minister *Parakkrama,* who commended the translation into the Elu, of the lectures called—*The five hundred and fifty Nativities.*"

The like laudable exertions in either case bestowed by the *minister* for the promotion of native literature, besides the similarity of name given to the chieftain mentioned in each of the above selections, added to the evidence furnished in the first part of our investigation, prove the identity of the Patron, under whose auspices the *Pansiapanas Jatake* was translated into Elu, with the provincial chieftain who directed the publication of the Elu Grammar. Taking their identity to be thus established, we are enabled, with the

assistance of a tradition current in the Island—and supported by historical evidence as to its truth—that 'the *Pansiapanas Jatake* was translated during the reign of a king of the name of *Parakkramabahu,* who had *Hastisèlapura* (or Kornegalle) for the seat of his Government;'—to ascertain as nearly as possible the date of the *Sidath Sangarawa,* by fixing upon *Pandita Parakkrama Bahu* IV., A. D. 1320—1347, the only King of that name who had his Court at Kornegalle. *

In the year 1326, appeared Datuwansa or Daladawansa, a very elaborate work containing a history of the tooth-relic of Budha, a book which has been, in later times, translated into Pali. We make the following extract from the original Singhalese version.

මොහදුග කලපැනසග තවසග මොකදුග පියකග සෙත්කග දෙස්වග මෙත්කග දිවකුග ලොව්තුග මුනිවග ඉසිවග පිරිවග සැරිසග මෙනුවග හව්නග මන්පුග පින්පුග නුවස්වඩනා මග් සරහම්හසියන් එතතුදත් අමගත්වියන්සුමෙද ඉසිතුමා සොම් නාස්බරි නිතිරුගොස් ඉල්වමින් අගිතෙනක් දදුරුමුසු කඳුරු ලියන්දුන්සදෙයි පින්සදෙයි පිනපිනාඅනරනා තුනතනාසිවිස දෙයි මොහදුරව ලගිරුවන්බව සසුරපසුරුවන්ගුණගැමිනි සසු රුවන් අදිවකුරුබුදුරුවන් බුන්සියළුබවවිලන්ඉසිවග පිරි වග යාකග රන්මෙග අකසුග තමකග සැපත්වන් ඉටන්මා උපෙත්දුන් අසුත්වෙයිසිතා අමහත්මාසදුල්සම්වල්කලා අගි ලලා පින්ලොලා පුලපුලා මුනිබලා කිව්සිනිවමිනලා බොරෙ ගිලා අවගොසින් සඟසමගමුනිඳුසඳ මාසිරුරුපතලදී වැඩ මකාරකල්සෙහෙකැයි ඉටන්කෙලේ—

"When (the people) said, let us prepare and adorn the path in which, whilst traversing with his priests with a view to impart merit by winning the affections of all the inhabitants of this city, the supreme, faultless, delightful Deepankara

* "Pandita Parakkrama Bahu IV. Kornegalle. A. D. 1319—1347. Relationship not stated—devoted his time exclusively to religious observances, and to the building and embellishing sacred edifices at Kurunegalla. *Many* religious and historical works, among them the Mahawanso, were compiled under his auspices."—*Turnour.*

Budha, the promoter of prosperity, the teacher of Niwan, the destroyer of ignorance, who abounds in sympathy, who is great in wisdom, and who is an ascetic in habit, proceeds; the great and talented Rishi Sumèda, who knew of the aforesaid fact, became intoxicated with exceeding great joy, and requested the people that he might be permitted to share in the good work. [For his part of the work] a hill which was divided by a water-course was assigned. This illustrious person, brimful of joy at the prospect of acquiring merit, began working upon the portion thus assigned to him. Whilst working, [and before completing the work] he saw Deepankara Budha, who was a morning sun unto the darkness of ignorance, a raft unto the ocean of metempsychosis, and an ocean of gem-like virtues; advance in his journey like a golden Mahamera, attended by the priesthood which destroyed the ills of the flesh. This illustrious ascetic [Sumèda] thinking that there was no advantage to be gained if Budha would approach him whilst he was devising a plan; put his [clothing which consisted of] tiger-skins, and barks of trees on the unfinished road; and greatly delighted at the opportunity of acquiring merit, and with his head towards Budha, gladly fell on his face in the mud, with a view that Budha and the priests might walk over him."

From Kornegalle the seat of Government was removed to Gampola in 1347, when Buwanéka Bahu IV. ascended the throne. During his reign, it is stated in the Sulurajaratnacara, a book which bears the designation of Nikaya sangraha was composed; but we have been unable to obtain a copy, much less to ascertain the subject which it treats upon.

It is believed by some, that at this epoch of our narrative was composed *Dahamgetè*, from which we extract below its introduction.

සෙනාලෙසනොවියතුන් වියතුන්ඉස්සලසලා ||
සොයනොවිඅරුතුනෙපුල් සවනාමිනොවිදඹගැව—

සාවකසඳින්ගෙණ පාදම්අටන්ගැවලා ||
සතරපාහිසලා ඡමපාදම්න්බැඳපවිවිඅද—
මිඅඹසක්කරගඹඹිරගසඳපානකා ||
සවයන්ධනාමහනාසවිනාදෙවිලෝඅනන්සුවදේ—

"(I compose) Dahamgeté like unto a valuable ear ornament, so as to excite the mirth of the ignorant, and with a view that the learned may with pleasure (shaking their heads) discuss its significations. In accordance with the views of the faithful Pandits, and weaving the doctrines of Budha into a necklace, and assuming on my head the feet of Budha—I do proclaim those doctrines by weaving the same into a new garland. May the following divinities; viz. Earth, Indra, Brahama, Rahu, Kàma, Moon, Sun, Heaven, Sky, Siva, Scriptures, Clergy, and Budha, grant great prosperity to the world!"

In the year 1382 *Sanga-Raja** Durandara composed the *Attanagaluwanse*, a work written in an exceedingly elegant style, embodying a great portion of the history of the times of Sree Sangabo. We present the reader with the following paragraph. It contains a true picture of that hospitality for which the Singhalese are peculiarly noted, as also a very just and liberal observation of king Sree Sangabo on that savage remnant of a still more barbarous age—the system of castes.

ඉක්බිත්තෙන්හෝඩාභයරදදරජයයටපැමිණ නිපදවසක්අැ
වැමෙන්මාගේවණඹවගේතුකොටගෙණඇළුම්නැතිප්‍රඥවගී
තෙමවනයවවන්නාවූ සංඝබෝධි රජ්ජුරුවන්ගෙනවුත් ර
ජයයකරන්නට නිසිකලෙක්හි උත්සහකරන්නේයයි හටහත්
තාවූ සාංකඇත්තේ ඡරජකුමරන්ට වටනේයයිරුවිකොට
සිරිසිඟබෝ රජ්ජුරුවන්ගේඉස යමෙක්ගෙණගේවිනම් ඕහට
කාවනුදහසක් සන්තොසධනයයි නුවරබෙරහැසිරවි—
ඉක්බිත්තෙන් මායාරටවසන්නාවූ නිසිදුගිජුම්යෙක් තමාගේ
කවයුත්තක්නිසා බත්මුලක්හැරගෙණ වනයෙහිමගයන්නේ

* An office equivalent to Archbishop.

බත්කනවේලෙහි ගල්කෙම්සඹම්පයෙහි උන්නාවූ සිරිසඟබෝ රජ්පුරුවන්දැක ඒරජ්පුරුවන්ගේ ආකල්පයෙන් ප්‍රසන්නවූ සිත් ඇත්තේ ආහරයෙන් ඒරජහුපැවරිය,, රජතෙම ඒපුණියානි වචනයනොපිළිගත සවේලෙහි ඒපුණිතෙම මමහීනජාතියෙක් හි උපන්නෙම්නොවෙමි ප්‍රානවධකොටජීවත්වන්නාවූ කෙවි ලෙක්හෝ වැද්දෙක්හෝනොවෙමි වැලිදු උත්තමවූජාතිඇති අනුභවයවයෝග්‍යවූ වංශයෙහිඋපන්නෙම්වෙමි මේආහරයමා සතුය අනුභවකරන්ව සුදුසුය කලනසඹභාවඇති උතුමානන් වහන්සෙහි නැවතනැවත ඒරජහටයාඥකෙරේය ... ඉසේයා ඥකලඉක්බිති රජතුමාතෙම,, වුක්ෂයෝ තමන්ජායාවෙන් මට ඝනයද අත්තෙන්මටආසනයද භූමිලෙන් මටවස්ත්‍රයද පල යෙන්භාකොළින් මටආහරයදපිබ්කෙරෙති,, මෙසේසමුදීවූ හෝගඇතිමට අනුන්සන්තකයෙහි ත්‍රිශ්නාවකුත්නැත තා රේජතාහදීන් උදෙසාඟහීවකුත්නැතැයිකියා නොඉවසුයේ මය ...

"A few days after the accession of Gotabaya to the throne, he had a misgiving that by reason of his wickedness the disaffected populace might at some future period bring back king Sangabo, who entered the forest, and place him upon the throne; and, wishing therefore to cause his death [issued an edict] proclaimed by beat of tom-tom, that if any person should bring the head of Sree Sangabo, he would obtain a gratuity of one thousand *Khawanus.* [Shortly] afterwards a certain poor person of Máyà on some private affairs of his own, travelled through the jungle with a bundle of rice; and, whilst eating it, saw king Sree Sangabo near a stony-pool; and being pleased with his deportment, invited the king to partake of his repast. The king declined the offer of this person. The [peasant] again and again repeated his entreaties, saying 'Please your Excellency of a sinless appearance, I am not a person of a low caste—I am neither a [Vedda] hunter, nor am I a fisher, who lives by destroying lives—nay, I am of a high caste, and born in a family from which you may with propriety eat—this food is my own—it is therefore fit to be partaken.' The king, however still

declined [the invitation]; adding, 'The trees by their shade furnish an habitation for me, their boughs a seat, their bark clothing, their fruit and leaves food;—thus I, who have such bounties, have no desire for the things of others—nor, by reason of thy caste, &c. will any disgrace attach to me [if I should partake of thy food.']"

FOURTH PERIOD.

FROM 1410 TO 1815.

We now enter upon what may perhaps be termed peculiarly "the poetic age"—that period during which some of our best poets flourished, and when indeed there was a greater diffusion of knowledge amongst the people at large, than had been throughout many ages that went before. It is also remarkable, that during this period the original purity and simplicity of the Singhalese language were abandoned for a form of composition characterised by considerable accessions of foreign terms, by the introduction of an *Elu-Sanscrit* style; and by the adoption of *elegant and polished rhymes* in poetry, in place of the blank verse previously very common.

At the beginning of this period the great luminary of science, *Tottàgamuwa,* wrote his masterly works; amazed all Ceylon with the versatility of his talents; and gave a new tone to a language which was fast declining by reason of the causes to which allusion has already been made. He became master of every kind of learning which he chose to profess. Like Dr. Goldsmith he scarcely touched upon any subject without adorning it. An easy and copious style, a lively wit, and a fine imagination, did not fail to establish that literary renown for which his memory is now distinguished.

He was generally named after his native country in the Southern Province, *Tottagamuwa;* although his proper appellation was *Sri Rahulastha Wirayo.* He is said to have been the grand-pupil of *Uttra'moola.* Beyond this nothing

is correctly known of either his parentage, or early history. We find him on the summit of Parnassus, but without any the slightest means to ascertain how he approached this giddy height, or without any the least information as to the immediate instrument who led him thither. A tradition current in Ceylon, however, represents him as a natural son of Parakkrama Bahu VI.; but of this we have no better evidence. Be this as it may; suffice it to state that he was, what is accorded to him by all —'The chief of the Singhalese poets of this age.'

Like Thomas Fuller, of whom it is said 'that he could repeat 500 unconnected words, after hearing them only twice'; *Tottagamuwa* had a very retentive memory, and could repeat a considerable number of verses after hearing or reading them but once. He possessed a correct acquaintance with several Oriental languages besides the Elu—a fact which establishes the truth of what Sir W. Jones says, in his works II. p. 317—that "a sublime poet may become a master of any kind of learning which he chooses to profess, since a fine imagination, a lively wit, an easy and copious style, cannot possibly obstruct the acquisition of any science whatever, but must necessarily assist him in his studies and shorten his labours." The foreign languages, of which this distinguished scholar was a proficient, are enumerated in the paraphrase to his *Selalihini Sandese.* They were six in number; viz. *Sanscrit, Maghadi* (or Pali), *Apabbransa, Paisachi, Surasena,* and *Tamil.* He was thence called, "*Shad-bahasha-paramèshwara.*"*

We have found some difficulty to learn with anything like certainty, what was meant by *Surasèna.* Mr. Colebrooke in his works (see Vol. II. p. 66) speaking of the languages derived from the Sanscrit, and of the "transformation of Sanscrit words into the derivative tongues," says,

* "Chief [linguist], acquainted with six languages."

"this is equally true of the several dialects of *Pracrit;* viz. *Saurasani* or language of *Surasena* (*Calluca Bhasha,* on Menu 2. 19. says, that *Suresena* is the country of Mat'hura), and *Magadhi* or dialect of Magadha," &c. Whether therefore, the language of *Mat'hura* which is here declared to be the *Sauraseni* is identical with the *Zend,* (as stated in the following paragraph in the *Edinburgh Review* for April 1810, p.p. 206-7, in reference to a paper written by Dr. Leyden, "On the language and literature of the Indo-Chinese nations,") we leave our readers to determine.

"Dr. Leyden imagines that the *Pali* may be identified with the *Maghadi,* and the *Zend* with the *Sureseyne* of Sanscrit authors; but without stating his reasons for the conjecture. We conceive that the imigration of the *Sureseyne* under Krisna from the banks of the *Yamuna* to the shores of the west of Guzerat, would afford much countenance to the conjecture, if supported by other proof."

To return to our subject: It is said of this priest, what is perhaps trivial in itself, but which is surprising when we reflect on the tenacity with which the Hindus generally cling to their faith, without being open to conviction, that he converted to Budhism his Hindu pupil, *Chandrabharati,* the celebrated author of *Bawudha'Shatake,* and two other valuable works, one of which was a commentary on Sanscrit Prosody, and the other the well-known *Wortha'Malakkiyawa.*

Tottagamuwa was a great favourite of Paràkkramabahu; and (it is believed that) as he was fostered in the king's household previous to his taking holy orders, so he continued after that event to benefit by the patronage of his royal master. Nor was he ungrateful to his benefactor. Of his devotion to Paràkkrama and the royal family, the writings of this scholar contain many tokens. The king has inspired some of his best and most melodious strains. He gave to him the most invaluable token of his regard, the use of his pen; and besides dedicating his *Kaviasekara* to the Princess-

Royal, Ulakuda Dewi, at whose request it was composed, he addressed to the king several stanzas of great beauty. His Kaviasekare, "a garland of flowers on the crown of poetry," has been scarcely surpassed by any other in respect of originality and depth of thought, of elegance and correctness of expression. Like Milton's *Paradise Lost*, "it stands on a height by itself." And of the Kaviasekare it might be said what a critic says of Milton, "He cannot want the praise of copiousness and vivacity. He was master of his language in its full extent, and has used the melodious words with such diligence, that from his book alone the art of (*Singhalese*) poetry might be learned." No Singhalese scholar reads it, much less hears the name of *Kaviasekara* (our author's first work, a poetical version of one of the incarnations of Budha), without mingled feelings of esteem and veneration. Its style is elaborate and energetic; and its versification correct, smooth, and elegant. We must however state it as our opinion, that in some parts it is inferior in imagery to the Kawu-Silumina.

It is said by Lord Brougham in his memoir of Erskine,* that the latter supplied the deficiency of a familiar knowledge of the Latin classics by the study of Shakspere and Milton. To quote Lord Brougham's own language: "Aware that his classical acquirements were so slender, men often-times marvelled at the phenomenon of his eloquence, above all, of his composition. The solution of the difficulty lay in the constant reading of the old English authors to which he devoted himself. Shakspere he was more familiar with than almost any man of his age; and Milton he nearly had by heart. Nor can it be denied that the study of the speeches in *Paradise Lost* is as good a substitute as can be found for the immortal originals in the Greek models, upon which these great productions have manifestly been formed."

* Statesmen of the Times of George III., p. 240.

Similarly, a deficiency of the Pali and Sanscrit classics may be supplied by a close study of Kaviasekara. If one thoroughly understands Kaviasekara, he may be considered as being possessed of a pretty good acquaintance with the Singhalese language. In a course of reading prescribed by several pandits to scholars advanced in the study of the Singhalese, this forms the last of the last series of books.

It is an admitted fact, that poets of all countries and at all times have been vastly vain of their learning. Nor do Europeans form an exception in this respect. Even such great characters as Sir Walter Scott, Milton, &c., are by no means free from unnecessary ostentation of learning. Addison says of the latter, that "he seems ambitious of discovering by his excursions on free-will and predestination, and his many glances upon history, astronomy, geography and the like, as well as by the terms and phrases he sometimes makes use of, he was acquainted with the *whole circle of arts and sciences.*" Indian poets in reference to their knowledge of the Sanscrit, to which is ascribed a divine origin, have called themselves "gods on earth;" and similarly whilst Tottagamuwa has compared himself to *Brahaspati*,* his self-adulation is perhaps without its parallel in the history of the world; for he speaks of himself in the following strain:

ස විසතකෙ ලපැමි
ගුරැවන්දෙරණ සපැමි
පිරිසිදු සිල්ගිහි
සියල්ලො වවියතුන්වසිළුමිනි

"Like a *Brahaspati* on earth renown'd,
The limits of each science fully found,
Radiant with heaven-derived religion's beams,
On learning's head a living gem he streams."

* Brahaspati—the teacher of the Hindu gods—is often designated by a term supposed to be its equivalent, Jupiter. But this we believe is incorrect, since the one has nothing in common with the other. The Grecian *Zeus*

A literal translation:—"Arrived at the end of all sciences, like a Brahaspati who entered the earth, and possessed of an assemblage of pure observances of religious duties, a gem (am I) worn on the chaplets of all eminent talents in the world."

The *Kaviasekara* is a work which cost the poet years of great labour; although judging from its easy and unlaboured style we are almost led to disbelieve the writer's own account of it, viz. that it was commenced A. B. 1958 or A. D. 1415, and was concluded in the 34th year of the reign of Siri Parakkrama Bahu VI., who ascended the throne A. B. 1953 or A. D. 1410. For, if the writer brought this work to a termination in the 34th year of the reign of *Parakkrama*, he must have spent *twenty-nine* years in the composition of 885 stanzas; unless it should be that the data given in the *Mahawanse* cannot be relied upon. Tottagamuwe next wrote the celebrated *Selalihini Sandese*, "An Epistle per Gracula Religiosa." * Well indeed may it be compared to the *Megha Dutha* of *Kalidàs*. The writer's thoughts, brilliant and original, sparkle as we go along his elegant and flowing rhymes. Both the ear and mind are at once satisfied. Its language is free, and possesses a fascination which words cannot describe. Its illustrations are original and lively, and its versification unexceptionable. We present the reader with the following specimen:

සරදසලකලකුරුමිසුරුතෙපුලෙන්රදනා ||
රජකුලරගසමුතිනියසියනොහිසැලලිහිනිසද
පුල්මල්කෙසරුමෙන්රන්වන්තෙලෙසරනයුග
ස පු මල් කැ නෙ ච් කු ඛ ම ද ර නි නි පැ ගැ සර
නි ලි පු ල් දෙ ලෙ ච් ස ම ව න් පි ය පි ය ප ත ර

or the Roman *Jupiter* is more like Brahama in one sense; and like Indra in another. He is the *the Sire of gods and men*; also the 'Thunderer.'

* "The Sarica (Gracula Religiosa) is a small bird better known by the name of *Mina*. It is represented as a female; while the *Parrot* is described as a male bird; and as these two have in all *Hindu* tales the faculty of human speech, they are constantly introduced, the one inveighing against the faults of the male sex, and the other exposing the defects of the female."—*Megha Duta*, p. p. 92-3.

මලින්කලරු වෙච්ඡබැවින්නුඛිනෙනාවර
නිඑ ද ලෙ ද සි ද ඕ වොදි හු ව ර ලෙ නි එ
නි එ ද ව ඛ ඛි හු පෙ ලෙ අ ද ත ඔ ර නි එ
වනදෙවිලියෝනොකොලොදසවනඅඛර ණ
ඡ න ම ග ඳ කෙ ක් නො වි ද ස ඛ දි නි කල ණ
සෙනොගසබැඳුනුතැනනොඝරිනකරදිවු ණ
වෙ න සැ ප කු ම ව තො ප ද කි නා ඡ ම ප ම ණ

VERSIFIED.

Hail wondrous bird! whose wisdom pow'r elate
Yields not to that of ministers of state!
Bird of the sweet and richly varied lay,
Long may'st thou flourish 'midst thy fellows gay,
How do thy feet a golden hue disclose,
So like the pollen of a full-blown rose!
How does thy ruddy bill enchanting glow;
Not fairer blossoms can the Champāk shew!
And what can match thy wings' superior hue,
Which wave wide-spreading like the Lotus blue?
When beauteous as a vegetable gem,
Which winds have sever'd from its parent stem,
Thou soar'st exultant thro' the balmy air;
Have not young goddesses made thee their care,
And fix'd thee fluttering in their jetty hair?
And have not bees, who take their nightly rest
Within the Water-lily's fragrant breast,
Around thee circled in their swift career,
In search of honey through the fields of air?
And have not Dryads bright in charms divine,
Taught thee as pendents in their ears to shine?—
Friend of my soul! say, hast thou e'er been prest,
With pangs so fierce as those that wound my breast?
No! happier in thy love, thy life is peace,
And rolling years but bring thy bliss increase;
Such bliss as searching the wide world around,
Save in thy presence, friend, is no where found.—J. R. B.

LITERAL TRANSLATION.

"O Gracula Religiosa! In wisdom equal to that of ministers of Princes—and of speech sweet, and composed of excellent notes, mayest thou in the company of thy species live long! When thou, whose (two) feet are of golden hue, like unto the pollen of a full-blown blossom, whose partially red and glistening beak is like unto a cluster of Champaka flowers, and whose black and delightfully wide-spread wings are like unto the leaves of the blue lotus;—(when thou) takest thy airy flight like a flowery figure, have not youthful goddesses worn thee on their long jet-black hair? Have not swarms of bees, which make the lotuses their habitation, approached, and encircled thee? Have not the goddesses of the forest made thee their ear-ornaments? Has no (other) ill befallen thee in thy journey? Happy friend, who possessest inviolate and with increasing vigour, any attachment which thou mayest form! What is bliss save that which is known in thy presence!"

Tottagamuwe undertook this work with grateful affection for the king and his country. He felt interested in the welfare of the young family of Parakkrama Bahu VI., and sympathised with the princess Ulakuda, who mournfully longed for a child. The argument of the poem is well conceived. It is an epistle addressed to Wibushana, the presiding deity of the Kalany temple, invoking the blessing of a grandson to the king (or rather a son to the princess), and as if intended to be conveyed by means of a bird of the name of *Selalihini* from Cotta, the seat of the then government. No precise date is given in this work, although we learn from other data, that it was written a year after the last. It contains 100 stanzas.

The poet next gave to the world his *Parawisandese*.—"An Epistle per a Pigeon." It is a poem of great merit, and generally of a piece with the last in style, although perhaps in many parts inferior to it in imagery. It was an epistle addressed to Krishna, invoking blessings upon the army, the king's brother of the name of Parakkrama, who had the government of Jaffna or Mayadunu, and upon Chandrawati, the grand-daughter of king Parakkrama Bahu VI.

The poet's attachment to the family of his sovereign seems to have been very great. Even in this poem there are tender allusions to the royal family. That Chandrawati might soon enter the bonds of matrimony, and that, allied to a noble prince, she might soon be the mother of a virtuous son, are amongst the warmest aspirations of the writer, and the topics of his song. No date is given to this work; but from the slight difference of style to which allusion has been made, we are led to suppose that it was written shortly after the last. We have already selected a specimen from it at page c.

Of the many writings of this eminent scholar, the only other work which is handed down to us with the sanction of his name, is *Moggalàyana Pathipanchikà*, a commentary on a Pali Grammar, written by a pandit of the name of Moggalàyana.

Without dwelling upon this work, which contains allusions to almost the whole circle of the Hindu arts and sciences, and many of his country's writers who are now lost; we notice *Perakumbasiritha*, "A history of Parakkrama Bahu." Although the poet has not given us his name, we have internal evidence sufficient to justify the conclusion consistent with a tradition on the subject, that this also was written by Tottagamuwa. It is true, that unlike the rest of the author's productions, this work contains a great admixture of *Sanscrit;* nevertheless, wherever the language is purely *Elu*, it has indubitable evidence of the great scholar's style, his masterly and peculiarly fine turns of expression, and his originality and depth of thought. From this and the *Selalihini Sandese*, and *Parawisandese*, we may select three verses written of the reigning sovereign,

in the same measure, with the same rhymes, and the same peculiarity of expression, but with an originality of thought in each that is surprising and uncommon. Many a sentiment in praise of Parakkrama Bahu, whose character and virtues the poet has delineated in this work, is indicative of the affection which he entertained towards his patron and sovereign, and the knowledge he possessed generally of his country's history. This poem may be ranked amongst, and is by no means inferior to, the rest of the supposed writer's works, but for the admixture of foreign words, which it appears to us were intentionally introduced with a view to adorn his language with the glittering ornaments of the Sanscrit. The following will serve as a specimen.

පැහැදිසරම්බා රැදිඹනාර ම් බා
තුනුසිරි රම්බා පතිපිළිබි ම් බා
රැපුරණරම්බා වනාමතනු ම් බා
දිනපැරකුම්බා ගිමිනෙවිකුම් බා

"Prosper thou Lord Paràkkrama Bahu! who hast a gentle arm like Krishna's, an arm which is the abode of the lovely Lakshmee; who art beautiful as the consort of the goddess Ramba, and (powerful) as an enraged elephant in the battle-field-like plantain-estate."

About this time was also written *Kowulsandese*, "An Epistle per an Indian cuckoo." This is a poem which sustains a like character as Parawisandese. It was written by Tottagamuwe's contemporary, Irrugalcula Pariwènadipati, a priest of Mulgirigala. The writer in this poem seeks a blessing from Krishna, 'the deity presiding over the temple at Dondra head,' upon prince Singhapperumal, or Sapumal, the son of Parakkrama Bahu VI.; and also prays that the war in which the prince was then engaged at Jaffna, probably in support of his uncle against *Ariachakkrawarti*, the king of Karnati, might prove victorious. Again no date is to be found in this work. Mention, however, is made of

the prince, and the war is spoken of in terms which clearly indicate that his success was uncertain at the time the poet wrote. But *Selalihinisandese*, to which we have above referred, alludes to the same war; and the poet joins in the general shout of joy, amidst which the prince was then returning to his father at Cotta, after a successful encounter with his country's foes.

We are thus led to conclude that the work under consideration was written at most a few months, if not weeks, before Selalihinisandese. The following is a specimen from it.

නෙවලාසත්රැවන් හරපැලදිලරතු මා
නෙවුලාවදනි සුරැවිජයබතෙරිදුතු මා
සබාසමුවලොවවෙසෙසින්පෙනුනාලෙ ස
සබාසකාව්බැඳලන්සඳතෝපිවි ස
සුබාසුරිදු සපුමල්කුමරැවැනුය ස
සබාසගෙන් අස්නාක්ගෙනයෙමිපව ස

VERSIFIED.

Go gentle bird, seek out the sacred fane
Where Wijebahu leads the priestly train.
Great Wijebahu, highliest skill'd t' unfold
The three-fold doctrines which like chains of gold
His stately neck adorn; his dulcet song
Breath'd in six tongues enchants the list'ning throng,
Who, fix'd in admiration, fondly deem
The God of Katragam enshrin'd in him.
Enter his presence, gentle bird, and say,
Thou art the bearer of a charming lay,
In which the state of Sapumal I sing
Glorious as Indra, Swarga's potent king!—J. R. B.

"O bird! enter thou into (the presence) of the chief of the temple Wijayabahu—supreme Master of the *threepitaka* doctrines, clad (in his neck) with the golden garland of *Pittakattaya*, and amidst his poetical labours in the six languages, exhibiting to the world the same beautiful but natural form that *Kanda Kumara* presented; and say that

thou carriest an epistle in the native language, expressive of the prosperity of the Indra-like prince *Sapumal.*"

Another reputable, and confessedly beautiful poem, the *Guttille,* was written at this period by a priest of *Wettèwe,* who is said to have been a pupil of Tottagamuwa. In point of imagery, originality, elegance of language, and in beauty and correctness of versification, it is inferior to none of our poets except Tottagamuwa. In a course of reading prescribed by Meeripenne, than whom there is scarcely a more competent authority in the present age, *Guttile* ranks as the next easiest to Kusajatake of Alagiawanna Mohottala, and the next best to Tottagamuwa's Kaviasekare. We fully concur in this opinion; and quote the following soliloquy of the hero of the tale, in reflecting upon the ingratitude of his pupil Musilaya, who after perfecting himself in the art of music, challenged his master:

දියෙහි යනදන්ඩ ව
පිහිටක්වෙතත්පෙරසි ව
දුදනන්ගටපිහි ව
නොවිය්යනබසසැබැකෙලෙම ව
කොපමනගුණකල ත්
දුදනොනොවෙතියහප ත්
කිරිදියෙනිදෙවිය ත්
අඟුරසුදුවෙනකලෙක්නම්නැත්
දුරුකරහිරිඕත ප්
පෙන්වියදුදනගුණහැ ප්
මොහුවඅපිදුන්සි ප්
පෙවූකිරිවැන්නවිසහොරස ප්

"He has indeed attested the truth of the old adage—'even if ye should render assistance to a stick, which is borne down by the current, don't you render any to the wicked.' As a piece of charcoal will never be white, however much you may dip (wash) it in milk: so, likewise, however much benefit you may confer upon the wicked, grateful they will never prove themselves to be. Without shame, and fearless

of sin, he has exhibited the pride of the wicked. The knowledge which we have imparted to him has proved to be nothing short of milk, with which a highly venomous serpent has been fed!"

The prose of this age sustains a like character as the poetry which we have reviewed. For a good specimen thereof the reader is referred to the selection from the commentary on the *Bawudha'Sataka,* which we made at p. lxvii. It is far more elegant than the following extract from an Inscription now found at Pepiliana, a few miles from Cotta.

ශ්‍රීබුඩවරුමයෙන් මක්දගස්නවසියඅටපනස්අවුරුද්දක්පිරුනුසද සිරිලකරජපැමිණි මහාසම්මතපරම්පරනුයත සූශර්ම්ම ශාභිජත මහාරජධිරජශ්‍රීසංඝබෝධි ශ්‍රීප්‍රාතුම්බාගු වතුවර්ණි ස්වාමීන්වහන්සේට මතුන්සාලිස්වනු මැදින්දීන පුරපසලොස් වනපයවඩින පුරපුවරයෙහි සුමගලප්‍රාසාදහිමුඛ චිත්‍රමඩප යෙහි සිංහාසනයෙහි සිරිනිවෙස්සහ ඔවුනුසිව්සැටබරනින් සැදි රජයුවරජ ඇමතිහනපිරිවර දේවේන්ද්‍රලීලාවෙන් වැඩහිඳ හැමතන්හි කලමනාකටයුත්තට ව්‍යවස්ථාවඳුරණහැන සව හිසළුවූ මවුබිසවුන්වහන්සේට පින්පිනිස අභිනවව්හාරයක් කරවනලෙසට රහිවාසලනාරියෙහි නියුත්ත සිකුරුමුදල් පොතුන්ව වඳුලමෙහෙවරින් පස්විසිදහසක් ධනවියදම්කොටපා නාඛුනුබඳ පැවිලියානෙහි ප්‍රාකාරගෝපුර ප්‍රතිමාගෘහ ඩපබෝ ධිවෛත්‍ය සංඝාවාස දේවාලසතරය පුස්තකාලය පුෂපාරාමම ලාරමාදීන් යුත්තකොට සමුඩීකාරවූව්හාරය චිරස්ථායිවීවඩින වනපිනිසපිදුයෙන්—

"Whereas with a view to its stability and prosperity, the following things, to wit; ramparts, towers, image-houses, halls, Bô trees, *dagaps,* (pagodas or monuments), *pansils* (or houses for priests), outer temples or *dèwàlas,* buildings or repositories for books, flower gardens, and orchards or parks, have been offered for (the use of) the Temple, which was founded or built at an expense of 25000 (current coins of the highest value), at Pepiliàna in the district of *Pànabunu* (Pantura), and in pursuance of the orders (unto *Sikuru Mudal,* one of the chiefs of the king's

household, directing him to erect a new temple with a view to impart merit unto the Queen, the king's mother, who had gone to heaven), given on the 15th day of the lunar month of *Medin'dinna* (March-April), when the moon had attained her fulness, in the 1958th year of the renowned Budhistical era, and in the 39th of the reign of the Emperor *Sree Sangabòdhi Sree Prakkrama Bahu*, born of the Solar Race, and a descendant of the King *Maha'Sammata;* orders given by the king himself, whilst he presenting his noble appearance, attired in his four and sixty ornaments, crowned with his crown, and surrounded by kings, governors, sub-kings, and ministers, sat like Indra, giving orders in respect of the affairs of the whole state, on his throne which was erected on the adorned hall opposite to the square (palace) called *Sumangàla* in the chief city of Jayawardana (Cotta):"

In the course of our narrative and before entering upon a period during which the Portuguese held sway in the island, we are enabled to present to the notice of the reader, a name which stands illustrious amongst the brightest luminaries of science—*Weedagama*, called after the name of his village in the Rygamkorle. He was a priest of great learning, deep research, and much piety. In his *Budugunalankàra*, he has drawn a correct picture of Budha and Budhism. His imagery drawn from Budhistical literature and nature is felicitous; his language elegant and happy, and his diction beautiful and correct. In the selection which we have already made from this work (see p. xcii.) the poet says that he composed it in the 3rd year of the reign of Buwanekabahu, i. e. in the year of our Lord 2015. According to the Mahawansa, Buwanekebahu VI. ascended the throne in 1464, A. D., or 2307 A. B. Thus, then, there is a discrepancy of 5 years between the two accounts. We can hardly believe that the poet who gives the date of his own work could be mistaken. Indeed it is more probable that the historian is in error.

Weedágama wrote another work, the *Lòwedasangrahaya;* and it is also believed that he was the author of a Tisara Sandesa. At all events, the two works which bear the name of Tisarasandesa, were written at this period. The *Lòwedasangrahaya*, is a work containing maxims of a moral, religious, and prudential character; and the Tisarasandese is a poetical epistle of considerable length. Beneath we extract from both:

FROM THE LOWEDA SANGRAHAYA.

කොතනඋනත්නැතමරුකවබා ද,
විදිනමෙසැපපින්අැතිතෙක්වේ ද,
ගෙවනසසරදුක්වුදුඛණතා ද,
තුමනනැවුම්නෙලිකවවසිනා ද,
අදඅදඅසිමරුපින්කරගන් නේ
නොලෙසදසෙවමරුනේතිසිතන් නේ
කිකලදමහසෙන්මරුඇපවනි නේ
තුමවදතුසලවකම්මැලිවන් නේ

"Wherever we may be, death finds no impediment. The prosperity which we enjoy will last only so long as we have merit: wherefore, then, do you enjoy yourselves in dance, play, joke, and mirth, without faith in Budha's doctrines, which are able to save you from the ills of metempsychosis? Do ye meritorious acts, knowing that to-day even to-day will death come. How know ye that he will not come to-morrow! Will death of mighty forces ever indulge you with (a postponement) delay? Wherefore then, are you slothful [to perform] meritorious acts?"

FROM THE TISARA SANDESE.

බලඕනතුනුඅහින්තුඟුපුන්පිසවුරෙ න
පොලඕනදුවුමතින්දනමනනුවන්ගෙ න
පිසඕරසහසලදඅහනන්නිතොරව න
කොළඕදදකයන්ননන්සිරිනිවෙස්ව න
නවසරවරඇරසෙසුදනවනසු මුව
දිවසරඅසුරුලිසරහදරලපළු මුව
අවසරනොවඇවිදිනනිතිසලෙළු මුව
මුවදෙරදකයවගෙවම්න්වනසො මුව

"Proceed on thy course and next behold Colombo, an habitation of much prosperity, the incessant abode of thousands of lovely young women, whose full-orbed bosoms which are borne by their slender bodies, at a glance captivate the eyes and affections of the beholder. And passing through Mutwall, the mouth of the river, behold its females who ever swarm before the sensual;—females, who like the very goddesses, are the delight of all except the ascetic, and whose lips (mouths) by reason of their redness resemble the colour of tender buds."

We also extract below the following from the other Tisara Sandesa, which was written at this period, and which is characterized by correctness of versification and great olegance of style:

ලෙ ලමු තු දැ ල් දලපු ඛු සේ සතෙ සිය ව
තු ලැ ඝ දු ප ව තු ඟු සි න් හා ස නෝපි ව
කාලලොවඝකෙලිරිවිනැ ගිමෙන් උදයඟ ව
දුලපැ ර කුම් බුජ නර නි දු උ න් කා ල ව
සඟ ස කිර ණ වන් දිලිමි නි බර ණරැ සින්
දිගස නුවන් තුවු කාලයොදුරැ රැරැ සින්
කිදස ඉසුරැ ස බ සුර කුමරැ වන් ලෙ සින්
දෙපසසිවිතිසරදිරජ කුමරැවෝ ගො සින්

"When the sun, having risen on mount Udaya, shall have at once illumined the world, and lovely [dazzling] king Parakkramabahu shall have taken his seat on his high throne, lined with white silk, and under an ivory umbrella of waving pearl-strung net-work; and when, like heavenly beings in the society of India, scions of royalty, (the brilliancy of whose jewels and dress is like that of the Sun, and the splendour of whose personal charms wins the affections of women-kind), shall have assembled on both sides [of the king:]"

As a specimen of alliteration in prose, we give the following paragraph which was written at this period. It is composed by avoiding all letters inflected with vowels; and

contains extraordinarily long compounds. As there is a commentary or paraphrase to this, there can be no great difficulty in translating it into English. We leave it, however, untranslated, as an exercise for the student.

සසරගතසමතසතඅමතමඟතලවතසමතවනපවරදසබලදස
නරදනනදසරදගනපඟසකලදවලපඟපතරරජබවන වඟසල
අනතදරණසමවරණනරපවලලතපබවපලකරණ පදසරණගස
සඟසපතපතරමකරදධබවබමරගණබමණවනමකරදදගඟනව
නගඹිරවවඅගලකලකරලතරගසලපලසදලදල පලලනගඟගඟ
නකලමලලබල ගගණගනඟතරඟරඟ පනනඟසපරගරද වලඟ
කරසනරපද රගසඅඟඅසලකලපඟසල දවගනවනඅමදමදජලද
ගරවගරවරසමතකල කලනවරමගලගපරලසරණගමනයනඟ
සපරදවනපවරන නබරණදරඅමරසරපරදවන නයනමනදඟ
නපසකලණලදරදනඅලකමදසමදවනජයවබන නගරවරබර
නගණතසදලකරසද සතරනවමතනකලසමතසත තඹිරවන
සඟසකරබදරකලකලඹවනරතණඅනවරතපවනනකදනඅන
තසතවමනමනමගතමඟ සතතකරකරතවතවතඅජරවරරසන
රගමඩල යසනලඹිරඟලවනනදරජගඟනතලනදටපරණරඟව
රපතඟකලසවනවදඟලවදනසවන අඹිරණතරණකනකමයට
දනගඟපඟලවතමඩලනදසපදසතපතවබට සතරරජසපදකල
රණටකගඹිතවගතසරණපරලදපලසරණඟතසතඅනවරතරක
වරණකලපරණරජදගමඹරග සතරසගරවන සතරලඟනකර
ණවතසමතමඟලබඹිසවනරදපවතසගතදනසක බබලවනදස
වරවසතරසවමණබරණලකලකලවරකරණබලතගතසරඟරණ
උරණඝතබලඟලරණමඟතකලඹියවනබසවනණදයසතබබලව
නමඟතබවන වතරණගතවරගනසතගසලනවසදකරණසල
ලඟණඟටවරණමදනරදවනපරණගමනයන ගරවරණකඹිරඹි
රණරඹිවරණ අනතසතසතසරගපනගමනමනගරවරණසතට
අසරණසරණලකටඅගරජකරණපවර අපනරවරණසතතඅගජ
සගඟනකරණබවයඟපතය

Shortly after the period upon which we have now entered, the Portuguese obtained a footing in Ceylon; but since the natives did not altogether lose their political power for a long time afterwards, the literature of this period met with but little discouragement, except at the hands of their own Sovereigns.

In the reign of Buwanekebahu VII., A. D. 1534—1542, Saddarmalankara * was written—a prose work containing many little apologues, explanatory of the principles of Budhism. We extract the following which illustrates the good effects of

Charity or Hospitality.

පළමුගියදවස සැවැත්නුවරවසන මහත්තරපුම්කෙක් උතුරු පථයටයෙමි අදන්මගටපැමිණි යේ ගිම්හානමාසසන්සම්බන්දිවූ මධ්‍යන්හකාලයෙහි ගිනිහෙන්නාසේ ඉතාතදවපහරනාගිරු රශ්මින්තැවී මිරිකුනාවුසැරීරඇතිව ඉතාපිඩාපත්ව බුලත්කා මන්සෙවණෙක පුවරැකඩක්පිවහුන්නේය—ඉක්බිතිඋතු රුපථයෙහිසිටමන්නාවූ පුම්කෙක්ද මපරිද්දෙන්අවුද්විඩාව ප ලමුහුන්මිනිසා සමීපයේහිද සහළුපිපාසිතයෙම්බිපැන්නට පැන්ඇද්දහිවිවාලේය,, මතෙපුල්අසාපලමුමතනඋන්තැනැත් නහු පැන්නැත හිනිකල්හි පසුවආපුම්යානියනුයේ මසේවී නම් යහළුපිපාසා ඉවසියනොහෙමි නොපඅතින් මවත්බුලත් දෙවිසිකියාඉල්වා නොමිලයේ නොදෙනහෙයින් රන්සතර මස්සක්දී මනාමඋප්පතක්ඇරහෙන මතනමහිද බුලත්කා ව දක්සැතපි පිපාසාසන්හිඳුවාහෙන මපමණඋපකාරයක්නිසා ඔහුකෙරෙහි සෙනහඋපදවා මිතුරැවහෙන යහළුඅපියම්හයිකි සාඅවසරහෙන තමායනගමටහියේය—පසුවකල්යාමයෙන් මැතහාගඛයහි ඒපුම්කෙම පවුන්ගමකටහොස් වෙළඳම්පිණි සනැවීන ගියාත්‍රාවෙහියන්නේමුහුදුමැදටපැමිණියේය— මකල්හිඔහුනැගිනැව මයින්සත්දවසක් මහසුළංහමාරළපැහැ රිමෙන්බිදින,, සියළුමනුෂ්‍යයෝ මස්කැසුප්ආදීන්ව හොඳුරැ ඳුහ මකල්හි ඒපුම්යාපමණෙන් උපද්‍රවයක්නැතුව මක්පුවරැ කඩෙනාලය තබාහෙනමුහුදුපිනන්වවන—මකල්හි ඕහට පලමුමිලහෙන බුලත්දුන්පුම්යාද මපරිද්දෙන්ම වෙළඳම්පිනිස නැවීනැගිහොස් මුහුදමැදනැවනැසුනුකල්හි තෙමේපමණක් හ ලවිමුහුදපිහිනනුයේ පලමුමුදුපිනමින්යනතෙනත්නහු සමී පයවපැමිණියේය,, මකල්හි සත්දවසක් නිරාහාරව මුහුදපිනන් නාවූ ඔහුදෙදෙන ඔහුනොවුන්දැක හැඳිනගත්හ—

* It is believed that the Sadharma Ratnakare was written at this period, if not shortly afterwards.

"In days of yore, a certain person with a view to go to the north, entered the high-road; and being much scorched and oppressed by a summer sun, whose beams at the meridian fell as severely as (sparks of) fire, and being much exhausted, sat himself down upon a log or wood in a shade chewing *betel.* * Another traveller from the north arrived there under similar circumstances, and being much fatigued, sat himself also down near the person who arrived first, and said to the latter, 'Friend, I am thirsty: is there any water to drink?' The person who first arrived there replied that there was none. The (interrogator) then returned 'Friend, if so, I cannot endure thirst, give me some of your betel.' And since he would not part with his betel without money, the person who arrived last bought [of the other] one single leaf for four pieces (massas) of gold, chewed the same on the spot, reclined a little, and allayed his thirst. Thence in consequence of such a [trifling] assistance he conceived an affection for the other, contracted his friendship, and saying, 'Friend, let us go'; and saluting the latter, went to his destined village. Sometime afterwards, in process of time, the (last mentioned) person, with a view to go to a (distant) country for the purpose of trade, entered a ship and proceeded to the middle of the sea. At this period the winds

* The properties of this leaf are thus defined in the following Sanscrit stanza in the Hitopedesa. p. 89.

> තාම්බූලංකටුතික්තමිශ්‍රමධුරංක්ෂාරංකෂායාන්විතං
> වාතඝ්නංකඵනාශනංකෘමිහරංදෝෂිත්‍රිදෙශාපහම්
> වක්ත්‍රස්‍යාභරණංමලාපහරණංනාමාගනිසංදීපනං
> තාම්බූලස්‍යසඛෙත්‍රයොදශගුණාඃස්වර්ගේපිදුර්ලභාඃ

"Betel is pungent, bitter, spicy, sweet, alkaline, astringent, or carminative; a destroyer of phlegm, a vermifuge, a sweetener of the breath, an ornament of the mouth, a remover of impurities, and a kindler of the flame of love. O friend! these thirteen properties of betel are hard to be met with, even in heaven."

became boisterous for the space of seven days, and the billows struck the vessel, and it was destroyed. All the inmates of the ship became prey unto fishes and turtles, except the aforesaid person, who having escaped danger, began to swim in the sea by reposing his breast on a piece of plank. The wight who sold betel to this person also proceeded on a similar voyage on trade; and upon the destruction of his vessel in the midst of the ocean (under like circumstances) he alone escaped, and swam, and approached the first swimmer. These two persons who had been swimming for seven days, being famished during that time, saw and recognized each other."

At this time, Raja Singha I., after his war with Don Juan, relinquished Budhism and became a convert to the Brahaminical faith. Not satisfied however, with the many benefits he had conferred upon the followers of his own creed, he was cruel enough to take away from his subjects liberty of conscience, and to punish the followers of that faith which was inimical to his own. Whilst temples were built at Avisahawella for the Brahmin priests, and the shrine at Adam's Peak was bestowed on certain Andi Fakiers, the Budhist priests were extirpated, and their books, wherever they could be found, were destroyed. In this general destruction, the whole of the Singhalese literature, which necessarily, more or less, was imbued with Budhistical doctrines, was, with a few exceptions, irretrievably lost. A lasting injury was thus inflicted on the Singhalese, which notwithstanding the zealous exertions of Wimala Dharma in A. D. 1597, could not be repaired in any great measure, for want of a free communication with India, which the occupation of the Maritime provinces by European powers rendered difficult, if not impracticable.

The Singhalese language and the national religion of the Singhalese were, however, the great care of the succeeding Sovereign, who, himself a scholar of great eminence, encouraged

the Sciences, and directed the removal of the Dalada Relic from Saffragam (whither it had been already taken from Cotta) into Kandy. He held a great festival in commemoration of this act, and invited 2140 priests from Arracan, in whose presence he celebrated the Upasampada Ordination. These were acts to which a contemporary poet bears testimony in the following stanza, which we select from a poem written at this period, *the Dalada Katàwa.*

නාදේගු නැ තිමෙවිමලදම්නාරනිදුමනාර ගේ
සිදේරැ පුන්වන්ලකසාසනාවැවිමුනිඳු ගේ
ඔදේවඛාදලදැගිමිහවකාලපුදර ගේ
සදේඅදිමිඅතදිගනැතිසන්දැමිසම ගේ

"Except that my hand is not long enough (to reach the moon) upon that orb would I delineate the splendour of that festival in honor of the Tooth Relic of Budha, which the delightfully virtuous monarch Wimala Dharma cheerfully celebrated by the destruction of Lanka's enemies and by the promotion of Budha's religion."

Having recorded the last 'literary destruction' in the reign of Raja Singha I., about the year 1586, when the remnants of our literature, which more or less partook of a religious character, were "piled up to the height of a mountain, and consumed by fire;" and the pleasing efforts of his successor to revive literature, we are enabled to introduce to the notice of the reader Alagiwanna Mohottala,—a name which is dear to every lover of the muse from its association with two celebrated poetical works, the *Kusajataka*, and *Subasitha.*

Alagiawanna Mohottala is justly regarded as one of our greatest poets, occupying in Singhalese literature the position held by Alexander Pope in that of England. No one has studied brevity more than Alagiawanna Mohottala—few have surpassed him in correctness of versification; and certainly, with three exceptions among the modern poets, he

had the greatest command of elegant language. His Kusajataka (A. D. 1610) is more easily understood than Kaviasekara; and is all the better for being so. In each of them there are also beauties of style that are not to be met with elsewhere. Yet it is difficult to compare the priest of Tottagammuwe with the chieftain of Sina-Korle.

A doubt, however, is entertained by some, as to the correctness of "the opinion of the native literati, that Kaviasekara is the greatest poem in the language." Such doubters have also given the preference to *Kusajataka.* This has rendered a comparison of the two works necessary.

It is admitted, that "pure language, unadulterated with foreign mixtures," "strict conformity to the rules of prosody and grammar," "energy of expression, a quality not very usual in Singhalese works," and "a ready command of language," mark the style of Kaviasekara. Of the Kusajatake it is said, that the "unity of (its) plan, the steady progress of the narrative, and a certain unaffected display of genuine feeling in its principal characters," "entitle it to rank as a poem of high merit."

It would indeed be idle to speak of "unity of plan," "steady progress of the narrative," &c., in reference to the merits of either of these poems; when it is remembered that neither of them have any claims to *originality,* both being poetical versions of a part of the prose work called *Pansiapanas Jatake,* with of course, a little exaggeration, which is perhaps excusable in poets.

In what then consists the superior merits of Alagiawanna Mohottala, we fail to perceive. And yet we may, upon a cursory perusal of the works of these two writers, obtain abundant testimony to prove the superiority of Tottagammuwe.

No writer, it is apprehended, will ever be guilty of plagiarism, unless, in his own estimation, the work from which he copies is entitled to preference over his own words and

thoughts. That this is the opinion of Alagiawanna Mohottala himself, with respect to the writings of Tottagammuwe, clearly appears from the following servile imitations, not to call them downright plagiarisms. "Look at this picture, and on this."

KAVIASEKARA.	KUSAJATAKA.
ගුණමිනිමහසයුරු	නිත්ගනදුරුමිතුරු
සවිසතනුමුදුනිසයුරු	විනෙදන[තුමුදුනිසයුරු]
නුවනින්නිලෝගුරු	[ගුණමිනමහසයුරු]
සරදදතුලනමලදිවයුර *	මදිම්මුන්උතුමන්[නිලෝගුරු]†

It will thus be seen that Alagiawanna Mohottala has copied from the Kaviasakera in the very first stanza of the Kusajatake. Nor is that all. Upon hazard we refer and find the following:—

KAVIASEKARA.	KUSAJATAKA.
සිතබුදුරුවන්වෙත	සිතසවනතසැපත
සදගම්කෙරේසවන	තමුනිදම්මහසඟනවෙත
සැපත්මහසඟවෙත	සලසාලසිසතත
මොවුන්සරිකොදඑසින්මෙදියත‡	එසින්මුන්සරිකව්දමෙදියත§

Every line is here borrowed; and the last is palpably the same in both, except with a slight transposition of words, and the alteration of මොවුන් into මුන; and කොද into කව්ද. But take another:

---

* Hail (your Excellency)! who is like a sun unto the Lotus-like race of Brahmins—who, by reason of thy wisdom is the teacher of the three worlds—who is a moon unto the lily-like human race—and who is like an ocean for precious gems.

† See Translation at p 38. note (*)

‡ In this world who is like unto her, whose heart is rivetted to Budha, whose ear to the Scriptures, and whose happiness is (identical with that of) the priesthood.

§ In this world who is like unto her, by reason of (the following qualities viz.) that her heart, ear, and happiness are (centered) in Budha, the Scriptures, and the Priesthood.

KAVIASEKARA. KUSAJATAKA.

වා පො ළ වෙහි කිම් ද කිම් දවා පොළ වෙ හි
හැ ව සි ගො සින් බ ව ග ද උළැ ගිව නැ ගිබ ව හෙහි
මු ළු ස ක් ව ල ව් හි ද පැ තිර ද ස දෙ සේ හි
දිවේරුලිදිමුනිඳුරුස්න ඳ* අසිරිමුඳුරුස්දිපිසවහෙහි†

Look again at *Sewul Sandese,* which is ascribed to this writer. It is borrowed in many parts from not only the works of Tottagammuwe (compare our selections at p.p. c., cxii., and the following) but from the *Tisara Sandese.* Ex una disce omnes.

FROM TISARA SANDESA.

දෙ ව් ලො ව් නො ග අ ම පි බ්බ කැ සි ස ත පි ණි ණි
දෙ ව් නො ප ද ක ව ව නො ක ලෝ ද ස දෙ කි ණි
උ ය නි න් න ඳු න් ගි ලි ම් ල් කැ ග ක ව් හැ හ
සො බ ම ත් ත ද ක ග ා වු ද සි ද ඹු වෝ ල හ
හ ම ණි න් ද ක ක් නො ව් ද කි සි අ ත ර ම හ
ඳු ව ණි න් ල බ ග ප ළ ග ම් ද කු ම ම සි ත හ

"Did they not surround you, fair one, under a belief that you were a mass of heavenly manna sent down from heaven for the meritorious beings? Did not the Siddhantas approach thy splendour under an idea that thou wert a cluster of flowers dropt from the Elysium of the Gods? Has no mishap fallen thee in the course of thy journey? Thy sight alone is the benefit which eyes can receive."

FROM THE SEWUL SANDESE OF ALAGIAWANNA.‡

කි රි සි ඳු කු ලෙ ඳු ලැ ගි අ ම පි බ්බ ක ය ග ා සි ණි න්
සු ර ග ර මෙ වු ළු නො ම ළ හ වූ ද කු ල් ම ණි න්

* The beams of Budha's rays proceeded in lines, having dived through *Wa-polawa,* having thence gone into *Bawaga,* and having thence spread themselves in the whole universe.

† The six kinds of marvellous rays of Budha proceeded, having dived through *Wa-polawa,* having thence risen to *Bawaga,* and having thence spread themselves on (the ten directions) all sides.

Note—Wapolawa, see Clough p. 673, and Bawaga, see ib. p. 489.

‡ For another specimen of this poem, see p. lxxi.

හැ ඳු ඳු ය ගෙ න් ගි ලි ඳු ඳු බ්බ ක් වෙ මි ණි හැ හ
ළ ද සි ද ඹු වෝ නො පැ ළ දි යෝ ද උ ඳු ම හ
නො ව කි සි ඳු ක ක් ස කි හැ ප සේ අ ඹ ද ම හ
නො ප ඳු ඹු ක ළ මෙ ම ව ස ඳ ඳ ඹු කි ර ණ ර හ

"Did not gods and men in ecstacy approach thee under a belief that thou wert a mass of heavenly manna which up-rose from the milky ocean? Did not Siddhantas wear thee on their heads under an idea that thou wert a flower dropt from the Elysium of the Gods? Friend, hast thou returned scatheless without any mishap on thy way? To me thy sight is the same as the moon to the milky ocean."

Such are the comparative merits of these two writers, from whom we have above extracted. But it is now time to proceed with the narrative.

To Alagiawanna* we are also indebted for a work called *Nitisàra,* and *Maha Hatana.* The former is rather scarce in the low country, and the latter, to which our limits do not allow of more than a passing allusion, is one of the most esteemed Song-books extant amongst the Singhalese.

Shortly after the labours of the writer from whom we have quoted last, Ceylon was shaken to its very centre by the protracted but unsuccessful wars of the Portuguese. This was at the time when Don Constantine was taken prisoner, and Rajasingha II., then 17 years of age, finally drove the invaders back to the Maritime provinces. Many Portuguese were compelled at this period to seek safety in the woods of Ceylon, especially of the Kandian Provinces, where their descendants are now only distinguished from the Singhalese by their colour and religion.

A day after the capture of Don Constantine, a child was found under a tree. He was apparently of European extraction; and was presented by the King's courtiers to the

* It is said that *Prangihatane,* a poem on "the Portuguese war" was also a production of this writer.

reigning Prince, the father of Rajasingha II., who in his clemency directed that every attention should be paid both to his health and education, directions which were strictly attended to by the ministers. Perhaps the fact of his having been found under a tree, and also of his name answering to the Singhalese of a "Kong tree" *Gas-con*, has given rise to the tradition now current in Ceylon, that he derived his name from the above circumstance; but it is generally believed that the child was recognised by certain of the king's Portuguese subjects, and was called after his father, a Portuguese named Gascoigne, who perished in the battle which had terminated immediately preceding the period of which we are now writing, A. D 1640.

Gascon evinced great aptitude for learning, and soon mastered the Singhalese language. Possessed of a poetical turn of mind, he directed his attention to the Singhalese classics; and especially the Muse. His talents were so extensive, and his attachment to his benefactor so great, that even the narrow and illiberal policy of a despotic monarchy presented no objection to the highest offices of State being thrown open to this foreigner—the descendant of a malignant foe. He rose in due course of time to be the Premier; and continued to receive the same attention from Rajasingha, which he had previously received from his benefactor, the then ruling sovereign, Senaratna. The extensive acquirements of Gascon failed not to produce that respect and esteem on the part of his sovereign, which they deserved. Deep respect and esteem in due time resulted in affection, and affection soon ripened into an intimate friendship, which permitted the minister free access to the Royal household. Thus enjoying the confidence of his sovereign, Gascon was not only the adviser of His Majesty, but his associate and friend; and performed signal service to Ceylon by repressing many attempts of the Dutch, who soon followed the Portuguese in making inroads on the Kandian provinces.

His many and valuable exploits are narrated in a poem, composed by himself during the confinement which preceded his execution, brought about under circumstances which we shall now detail. At the time he was in high favour with the King, the Queen-consort was taken ill; and on reference to her horoscope it was ascertained that a Bali offering to the unpropitious planets could alone restore her to health. Directions were accordingly given for the ceremony of the Bali offering, and for the preparation of a figure, as is usual, of the sick personage. Gascon (for we shall call him such) superintended the ceremony; and, in an unlucky hour, unable to restrain his love for the Queen, and to secure a correct representation of her person at the hands of the painter, directed him to mark a part of the figure with a mole, adding, that without it the figure was not a faithful likeness. This circumstance created suspicion in the King's mind; and led to an inquiry, which resulted in the incarceration of the Prime Minister.

No person now felt more sincerely for the critical situation of Gascon, and none contributed more to allay those feelings of anguish which had now taken possession of his mind, than the Queen, the cause of his misfortunes. A secret correspondence followed, and we are enabled to present the reader with the two concluding stanzas of that correspondence, one of which is from the Queen, and the other, in reply, from the Minister.

FROM THE QUEEN TO THE ADIKAR.

තුන් තළ තුමුළවන ගේමල්රසනොවි ද
තන් තළ ගජන් කොපුළ තබිඟුරොණට වැ ද
තන් තළ පහර වැනි නිරිඳුට අසුවමු ද
පි න් තළ ගිත නුවණි දැන් තැවෙනු තුමිට ද

VERSIFIED.

As the honey loving bee, heedless thro' the forest flies,
Where the many coloured flowers tempt him with their rich supplies,

And by fragrance strange allured on the tusked head alights,
Victim of the flapping ears all amid the stol'n delights;
Thus, adored love, art thou captive of thy king and lord;
Yet, dash sorrow from thy brow, cease to mourn my dear, adored.—J. R. B.

"O meritorious lover! wherefore dost thou lament, now that thou art captured by the king! captured like the bee, which, without enjoying the sweets of flowers in the mighty forest during the three seasons, alighted upon the elephants' cheek with a view to extract honey, and was struck by the elephants' ears."

ANSWER BY THE CAPTIVE MINISTER.

විසැස්සමලාවරසපහසනොවිද මා
දසිස්දුනිපොරණඇසදුවුපමනාව මා
වෙසෙස්නුඛේඅමතුරුපහසලත්පෙ මා
මගිස්ඝනක්ගිසනම්නුඛෙනාමවකි මා

Lanka's giant king enthrall'd, only by beauty's sight,
Laid down his twice five heads, uncropp'd the flower of love's delight;
Then why should I, a happier swain, who with the Gods above,
Have revelled at the banquet rare of thy ambrosial love;
Repine with my one head to atone for my bold aventure,
To gain what sweetens human lives as long as they endure.—J. R. B.

* It appears from the Singhalese books, that the elephant exudes an ichor from his temples through two apertures, each of the size of a pin's head; that it is of a fragrant smell, and that the bee in search of honey often alights upon the elephant's cheek, unable to distinguish this ichor from the sweets of flowers The allusion made by the Queen to the elephant's cheek is with reference to this fragrant ichor, which we have already noticed. The rest of the allusions to Mythology, &c. are probably already familiar to the reader.

"Since Rawana in days of yore offered for Lakshmee (Secta) his ten heads, upon the mere gratification of his eye-sight without enjoying connubial happiness; what signifies if my only head fall for thy sake, whose ambrosial love I have enjoyed!"

During Gascon's confinement, Rajasingha, like Queen Elizabeth in reference to the Earl of Essex, was in great agitation. He felt a perpetual irresolution between resentment and inclination, pride and compassion. He, like the English Queen who longed to see her ring hourly expected an application for mercy, and indeed resolved upon a pardon under circumstances which might not compromise his own dignity, but at the same time give weight to the minister's faithful services to the state. But, as in the case of Essex, the perfidy of one in whom Gascon confided, and treachery equalled only by that of the Countess of Nottingham, conspired to keep back from Rajasingha a poem, which was addressed to him by the minister, and by which he intended to enlist the King's sympathies on his side. No poem alas! reached Rajasingha, no application for mercy! no intercessions of a penitent Queen! On the contrary, additional evidence of the minister's intrigues with the Queen was laid by his enemies before the Sovereign. The minister's fate was now sealed, and his execution soon followed.

The above incidents of a tale, which is perhaps familiar to our readers, furnish us with a topic of inquiry which has a very important bearing upon the literature of this Island; viz. Female Education.

It may be here stated, that the Singhalese have no "prejudice" against the education of females. On the contrary, they are taught with all possible care. Amongst the higher classes of the present generation scarcely can a single female be found, who is unable to read and write our language. But amongst the lower orders a great deal of ignorance prevails, not indeed the result of "a prejudice," but of circumstances. Those who are acquainted with the habits of the

natives, will at once perceive that, whilst boys in the interior receive their education at the nearest *pansella*, the girls are unable to resort thither, owing to the ordinances of a religion which restricts intercourse between the priests and the fair sex.* Hence it follows, that the poorer classes are unable to procure for their daughters that education, which their sons obtain gratuitously at the monasteries or Wiharas of the island. Be this as it may; Ceylon is indeed not behind any of her Asiatic sisters in respect of her female writers. We have just adduced an instance of a Singhalese Queen, who corresponded in poetry; and there have been other female writers of no ordinary attainments. Balawattala Mahatmayo, a Kandyan lady of some distinction, produced the Anuragamala. Nawaratnamala, also a beautiful poem, is attributed to the pen of a female. The name of Gajaman is perhaps familiar to our readers. She wrote several pieces of exquisite beauty; and amongst others we notice a poem addressed to Tillakaratna Modliar, and an Elegy on the death of her father. Although out of place, we here quote the last-mentioned.

I.

1. සොබමන්සකනිරිඳුවසින්, අස්
දහසින්සත්සියක්වෙමින්, විසි
දෙකවන්මසමැදිනවපලවක
ගුරුදින පැමිණිලා

2. දිනිඳුන්නරලොවවපහන්, දස
පැයකින්බුදහෝරගවෙන්, හව
රුසයෙන්ලැබුඅවිසානැකනද
අගුණවප මිණිලා

* The ascetic is enjoined to avoid 18 sorts of monasteries; and amongst them the following:—

"A Wihara near which there is an abundance of herbs, as women will come to gather them, singing all kinds of foolish songs, the hearing of which is as poison; and though they should even not be singing. the voice of a woman heard in any way is an enemy to the ascetic."—Hardy's Monachism, p. 21. See also, ib. p. 50, 54.

3. සුපසන්ගුණනුවනදිළින්, මහ
හජමන්යනනාමපැවතුම්කල
මනුවන්යුගසදිසිමපියතනි
මගකවපැමිණිලා.

4. රුදුවන්මතතකුවිගසින්, දිගු
සොඩකින්තදපහරදෙමින්, බිම
හෙලමින්මරුමුකසටපෙරකල
කලකම්පැමිණිලා.

II.

1. පෙරපින්සිසිකිරනකුලම්, බර
සුදිළම්කරවමිණිනොගිම්, ලෙද
අහිතන්රුදුසතුරුපියුම්පෙල
හැකුළම්කරවිගේ.

2. දෙගුරුන්ඉවුම්තුරුසියන්, සොහො
සුරුවන්සුතනඹුසබඳුන්, මෙහෙ
කරුවන්ලැදිසතකොඳකැන්හැම
පොබමින්විසුවිගේ.

3. ඒතමන්පෙරකරපුපවින්, යලි
වෙසෙසින්රුදුසතුරුබයං, කර
මගකින්මගයතුරුවෙමින්සිය
පතයෙන්නොරවිගේ.

4. නිසකින්ඡයසලපිවිසුන්රුදු
ගිජිඳුන්තදපහරදෙමින්, බිම
හෙලමින්හෙවඅවරගිරෙන්බවු
විලපින්සැඟවිගේ.

I.

1. "When the moon in her dark half [or wane] attained her fourth day on a Friday in the month of *Medindinna* [March,-April,] in the year of the illustrious king *Saka*, one thousand seven hundred and twenty two;

2. "And in the hour [*hora*] of Mercury, ten hours after the Sun had illumined the Earth, and at the rising of [the sign] Tauries [above the horizon;] the asterism *Visa* having proved inauspicious;

3. "My dear Sire, who, resplendent with wisdom and

benevolence, perpetuated the name of *Gajaman,* fell alas! into a lonely path:

4. "And [there] owing to his sins in a former existence, did a wicked elephant with his long proboscis, and a heavy blow, fell him to the ground, and into the jaws [mouth] of death!

II.

1. "[Alas for my sire!] who, greatly illuminating the heavens of his ancient family with the rays of a full-moon, withered the lotuses of his ill-disposed vile enemies!

2. "Who, [during life-time] caused to blossom all the water-lilies of his parents, sincere and friendly relations, brothers and sisters, family, friends, servants, and others who had any attachment to him!

3. "Who, owing to his sins in a former existence, and passing through a fearful and dangerous road, was removed from the path of his own friends!

4. "And who, having been fearlessly assailed by a heavy blow of a wicked elephant, which roamed in that neighbourhood, fell asleep and disappeared, as if [methinks] he lowered himself beneath the western [mountain] horizon."

To return however from this digression: Major Forbes, alluding to this statesman and poet says, "Gasco, was made Adikar by Rajasingha, and to him are attributed several much admired and very popular Singhalese poems. Gasco was in high favour with the King; but while yet a young man, the too decided partiality of the Queen cost him his life, the last act of which is believed to have been the composition of some verses; and these remain as a proof, that the judgment of the King was warranted by the guilt of the favourite. One of the verses contains in plain language the following sentiments:

Those thou but smil'd on, found a tomb,
But love requited lights my doom;
Not for soft look or faltering sigh,
I boldly dared and justly die."

It is not in our power to do justice to Gascon, as a poet. We neither possess all his writings, which are reputed to include Sringare, the companion alike of the seclusion of our family hearths, and the obstreperous merriment of our festive boards; Sree'name, Wiyogamale, Nokkadu-male, and Ranahansamale; nor, if we did, do our limits permit any selection from them here.

The Dutch soon succeeded the Portuguese (in A. D. 1639), and became masters of the Maritime Provinces of this Island. And whilst on the one hand the natives of the Coast sparingly cultivated an acquaintance with the Dutch language, and as in the period when the Portuguese governed Ceylon the greater part of the natives failed not to pay that attention to their own language,* which under many advantageous circumstances and the auspices of their own Sovereigns, they were greatly encouraged to cultivate; the Dutch, on the other, saw the necessity of an acquaintance with the Singhalese; and one of their Missionaries, in 1699, wrote a Singhalese Grammar in Dutch, a translation † of whose interesting dedication we give below:

To the Right Hon'ble The Directors of the Assembly of XVII., representing the General United Netherlands East India Company.

Right Hon'ble Sirs,

In the days of the Old Testament, God "shewed his word unto Jacob (alone) his statutes and his judgments unto Israel." He dealt not so with any "nation, as for his judgments, they did not know them;" Ps. 147. 19, 20,—the law with its whole constitution being at that time confined within that territory from Dan to Beersheba. Then the Lord had his

* In the year 1687 were written *Kustantinu Hattane* "The War with Constantine," a poem of considerable merit; and also other valuable poems relating to the same disturbances.

† For this translation we are indebted to the Rev. J. D. Palm, and C. A. Lorensz, Esq.

tabernacle chiefly in Salem, and his dwelling in Zion. But the days would come when all distinction of place as well as of nation would be swept away, according to the promises of the unchangeable God; Ezech. 36. 24, 25. "I will take you from among the heathen and gather you out of all countries: Then will I sprinkle clean water upon you, and ye shall be clean from all your filthiness; and from all your idols will I cleanse you." Indeed, the time has already long arrived that men worship the Father neither on Mount Gerizim, nor at Jerusalem, that the Gospel is proclaimed in all places and to all that dwell on the earth, of whatever nation, kindred, tongue, or people they be, according to the prophetic vision of St. John. Rev. 14. 6.

So must the Heathen, who were so long debarred, aliens from the commonwealth of Israel, strangers to the covenant of promise, having no hope, and without God in the world, be brought a clean meat offering unto the Lord. Isaiah 66. 22.

To that end were the Apostles, shortly after the Ascension of Christ, sent forth to the Gentiles to offer unto them fellowship with God in Christ, and as ambassadors to beseech them in Christ's stead to be reconciled to God. 2 Cor. 5. 19.

But if they were to carry out this commission, an ability was required on their part to address the people to whom they went, if not in their own, at least in one to them intelligible language. For what would it have profited to proclaim salutary things, if it were done in a tongue which the hearers could not understand. For, says Paul, "if I know not the meaning of the voice, I shall be unto him that speaketh a barbarian, and he that speaketh shall be a barbarian unto me." 1 Cor. 14. 11. And therefore did the Son of God impart unto his Apostles in a miraculous manner the knowledge of tongues (at the Pentecost-feast of the New Testament); as that they could proclaim to every one in his own tongue, the wonderful works of God, as appeared immediately by the result.

But we do not live any more in such times, inasmuch as we have now sufficient time and opportunity to acquire the language spoken by the nation among whom we live, and to whom the preachers of the Gospel are sent as apostles unto the Gentiles; inasmuch also as labourers in the Lord's harvest are now so many that they can have a fixed residence, and need not (like the apostles of old) to travel from land to land, and from nation to nation.

It is therefore, Hon'ble Sirs, not the least of the duties of clergymen who live among, and have intercourse with, foreign nations, to learn their language with the view to convince them of their vain conversation, that they may be converted to the true God; and as I have the honor of being appointed in your Hon'ble service, in the Island of Ceylon, not only for the benefit of the Dutch congregation, but especially to bear the name of the Lord to these heathen, and thus to win many souls to Christ; to which you, Hon'ble Sirs, have contributed (not without heavy expenses) all possible means, as for instance the sending hither such a large number of clergymen, and the support of so many schools and schoolmasters for the native youth; I have therefore not neglected, according to my duty, to cultivate the Singhalese language, which is the language of this country; and that not without great success. It would be desirable that all clergymen in this Island had applied themselves to it, in which case they would, under God's blessing, have witnessed more desired success in its propagation of the Gospel among these heathens than has hitherto been realized.

In order to facilitate, as far as I am able, the study of this language, I have composed a grammar of the same, as comprehensive and clear as was practicable, setting forth the rudiments and fundamentals of the Singhalese language, so that even without the aid of a tutor, it may be acquired by the student.

I cannot but dedicate this little work to you, Hon'ble Sirs, in the hope that should you be pleased to deem it of such use as I suppose it likely to be, then, those who intend offering themselves to the ministry in these parts, may, even while in Holland, acquaint themselves with the rudiments of this language, or at least try whether they would feel encouraged to learn it, as the acquisition of a strange language is not equally easy to every one.

Should these my humble labours be accepted with any approbation on your part, Hon'ble Sirs, then I shall have attained herein the summit of my expectations, and thus find myself encouraged to make strenucus efforts towards the spread of the Gospel amongst these benighted people; and in the meanwhile to pray Almighty God that He may abundantly endow you, Hon'ble Sirs, both as to body and soul, with all heavenly and temporal blessings, and defend your extensive dominion against all public and secret enemies, and establish it unto a blessed means for the conversion of many, and that to this end He may make able, faithful, and zealous, the instruments whom his Providence may be pleased to employ thereunto; is the prayer and heartfelt wish of,

Hon'ble Sirs,

Your most humble and obedient servant,

Colombo, 10th September, 1699. J. RUELL.

We shall give a specimen from the work itself of this writer, when we come to review the Singhalese Grammars now extant (vide *post.*) In the mean time, it is not a little remarkable, that the Dutch after a residence of 60 years in this island, could not produce a better Grammar than that of Mr. Ruell. From it alone may we ascertain the fact, that they had not made so much progress in the native language, as the English have during the 56 years in which the government of Ceylon has been in their hands.

But, whilst we record the anxiety of the natives and their foreign masters to cultivate the Singhalese at this age, we must also remark, that as in England in the middle of the last century, science and literature were, at this period, fast losing all traces of originality. Our poets have generally entertained the idea, once prevalent in England, "that the treasures accumulated in the preceding ages, were quite sufficient for all natural purposes, and that the only duty which authors had to perform, was to reproduce what had been thus accumulated in more elegant shape, adorned with all the graces of polished style." *

Wimaladarma Suriya II., during whose reign was compiled the Grammar which we noticed above, was succeeded by Sree Weera Parakkrama Narèndra Sinha (A. D. 1706), when the "ordinances of Budhism had again fallen into such neglect, that the Upasampada order had become completely extinct." "By the advice of Welliwatta Sàmanèro, the King exerted himself to prevent the extinction of religion itself, by keeping up the Samanèro order, built a palace at Kundasala, and the Nàtha Dèwala at Kandy, and encouraged literature." †

The following paragraph from the Sàra Sangrahaya (about 1708, A. D.) furnishes us with the native

COMPUTATION OF TIME.

අංසිපියක් ඔසවාඅලාලනඅංසිල්ල සුක්ෂමකාල නාම්වෙයි ගේනෙම ලඝුඅක්ෂරයකුගේ උච්චාරණමාත්‍රයකුදුවෙයි ඔසේවූ අෂ්ටාදශනිමේෂයෙක්කාෂ්ඨයෙක්නම තිස්කාෂ්ඨයෙක් කාලායෙක්නම, දෙකලායෙක්මුහූර්තයෙක්නම තිස්මුහූර්තයෙක්අහොරාත්‍රියෙක්නම පසලොස්අහොරාත්‍රියෙක් පක්ෂයෙක්නම දෙපක්ෂයෙක්මසෙක්නම දෙමසෙක්පටුතුවෙක්නම,, ඔක්මසෙහිපවන් විසන්තශිශිරවර්ෂාසරත්ගිම්හසිසිරයයිඊක්‍රමයෙන් දෙමසක්ඉයා යෙන්සපටුතුන්දන්නෙයි—

* Goldsmith's History of England, p. 485.

† Turnour's Epitome of the History of Ceylon.

"The time occupied in winking the eye is called 'Sùkshama,' a *second;* equal to the time necessary for the utterance of a *lagu,* or short letter; 18 seconds make a 'Kashti,' or *minute;* 36 minutes make an *hour;* two hours one '*mohota;*' 30 mohotas make a day and night: 15 days make a '*Paksha;*' two pakshas make one month: two months a season. From the month of Bak (11th April) commence the seasons, Wisanti (spring), Greeshma (hot), Warsha (rainy), Sarath (autumn), Hima (dewy), and Sisira (cold), at the rate of two months for each."

From Manjuse, written about this time, we present the following scrap:

වාතාතිසාරය, පිත්තාතිසාරය, කඵාතිසාරය, සන්නිපාතඅතිසාරය, භයඅතිසාරය, සෝකඅතිසාරයයිකියා අතිසාරසය වැදෑරැම්වේ—අතිසයින්අධිකකොට පැන්බොන්නාහට අතිසාරඋපදිසි, ක්‍රිසවූසත්වයන්ගේ මාංශඅනුභවකෙරිමෙන්ද තලසුනෙන්ද ඇස්පිඅංකුරඇති මුද්ගමාසාදියකෑමෙන්ද රූක්ෂභෝජනයෙන්ද ගෙවත් රළුවූදකෑමෙන්ද බොහොකොට කෑමෙන්ද අරිසස්කුපිතවිමෙන්ද තෙල්පානය කිරීමෙන්ද සැරීරය ඇලලීමෙන්ද ක්‍රිමින්ගෙන්ද මලමුත්‍රාදීන්ගේ වැලකීමෙන්ද මෙබඳුවූ සෙසුඋපද්‍රවයකින්ද කිපියාවූ වාතය ආපෝධාතුයයිකියනලදසැරීරයෙහි උදීශතවුඕජසනාභියෙන්පාතව පමුනුවාලයි—ඒආපෝධාතුයෙන්ම ගෙවත් ඔජලයෙන්ම බඹගිනිනසන්නේය මලයටුඩුකස්තානයට බස්නේය ටුඩුකස්තානයනම් මලසිවිනා සථානයවන්නේය ඒසථානයට මලයබැසපුගෙයින් සූනාවූමලධාරයෙහිපැතුරුනේද්‍රවබවපමුනුවයි ගෙවත් මලදියකෙරයි ඔසේකොට අතිසාරඋපදවන්නේය—ඒඅතිසාරයාගේ මතුපහලවනනාවූ ලක්සනනම් උරයෙහි ගෙවත් ලයෙහිද නාභියෙන්යට පස්වාසයෙහිද ගුදයෙහිද විදමන්ඇතිකෙරෙයි අතපය ඔලෙයි ම ලබඩවෙයි යම්බඩපිපෙයි ගත්ආහරයනොපැසෙයි යනාමේසාමානාලක්ෂනයි—

"Dysentery is of six kinds,—*windy* dysentery, *bilious* dysentery, *phlegmatic* dysentery, *Sannipatha* (compounded of the last three) dysentery, *terror-struck* dysentery, and *melancholy* (sor-

row-smitten) dysentery. He who drinks water to excess will contract dysentery. It results from a settlement below the navel, of the humours of the upper part of the body, called *Apódatu,* by means of wind, excited by eating lean flesh, or sesamum flour, or the grains called *Mugda, Màsa, &c.,* which have taken root, or produced leaves; or heavy unpalatable sapid food, or by eating to excess, or by an excitement of the piles, or by drinking oils, or by fatiguing the body, or by worms, or by the suppression of stools or urine, or other like trivial causes. By means of the said *Apòdàtu,* or humours, hunger is destroyed, and excrement descends into the *intestines,* or the organ, which receives the digested food. After the excrement has reached the last mentioned organ, the same being empty, the digested food or excrement becomes dissolved or liquid. Thus is dysentery produced. The general symptoms upon contracting this disease are, itching in the heart, in the stomach below the navel, and in the arms; weakness in the arms and legs, costiveness, flatulency, and indigestion."

A compilation of several books was procured by Narèndra Singha. Amongst the works which were published in this reign, in addition to the two last, from which we haxe extracted, we read of a Singhalese translation of *Mahabodi Wanse, Raja-ratnakare,* and *Warayòga-sare.* We present the reader with a specimen from the last:

යනුගෙයින් දක්ෂප්‍රජාපතීගුගේ අවමානයෙන්කිපියාවූ රුද්‍රරයාගේ සාභාසයෙන්උපන්නයිලෝකප්‍රවර්ත්තිවූපවර වාතජවරය, පිත්තජවරය, ශෙලෂ්මාජවරය, වාතපිත්තජවරය, වාතශෙලෂ්මාජවරය, කඵපිත්තජවරය, සන්නිපාතජවරය, අභිඝාතජවරයයි අටෙක්වෙයි—ඔහිප්‍රථක්ද්‍රෙසයන්ගේ කෝපයටහේතුවූ ආහාරවිහාරදෙකින් කිපියාවූවදුසයෝ ආමාසය ඇසිරැකලාවූ කොෂ්ඨාගනියපිවත දමාරසධාතුඅනුවූවාගුපවරකරන්නාහුයි—ඔහිප්‍රථමජ රයාගේලතුනු අ ඟසිහිලවෙවුළුම් ප්‍රලාපබිනිම්ලොමුදකැගැනුම් ඇඟුම් ඉසකටිය කලවය දැලයෙහිරදමන්, සෙන්ඩපෙරලීම්ඇසසිවියෙහි, හිහිණියෙයි

මුතුපුරිසයෙහිකළුබැවු මුවෙහිකළුබැවු මුවෙහිකසවඇති බැවු අනුවෙහිරදමන්හා කසවඇතිබැවු වාතජවර ලක්ෂණ නම්.

"Accordingly, *Fever*, which is generally understood to have had its origin from *Siva's* sighs—the result of the dishonor of *Daksha Pra'jāpati*, is of eight kinds; *windy* fever, *bilious* fever, *phlegmatic* fever, *windy-bilious* fever, *windy-phlegmatic* fever, *phlegmatic-bilious* fever, *Sanni-pàta* (compound-of-wind-bile-and-phlegm) fever and *bruised* fever. It is produced by the humours called *Dos* * (which are respectively excited by peculiar food and habits of life)—being associated with the stomach, (and which result in the loss of appetite) and by their being also united with the *Rasa' dahatu*, the liquid substance of the body. The symptoms of the first mentioned fever (*windy-fever*) are; coldness in the body, tremor, giddiness, delirium, erection of the hair of the body, yawning, head-ache, pains in the seat of the spinal marrow, in the thighs and the sides; movement of the muscles in the calves, blackness in the eyes, their sockets, urine, excrement, and mouth; astringency of the mouth; and also astringency and pain in the jaws."

After the demise of Narèndra Singha, his brother-in-law Sree Wijaya Raja Singha ascended the throne, in 1739, and continued to be guided by the council of Welliwatte, who procured an embassy to Siam with a view to re-establish the Upasampada ordination of Budhism; before Wilbagedara Mudianse, the Ambassador, could return, the King died; and on his return he left a very interesting account of his Embassy.

Sree Wijaya Raja Singha was succeeded by his brother-in law Kirti Sree Rajasinhe (A. D. 1747.) "In this reign," says Turnour, "the ordinances of Budha were restored in their original purity; Welliwatte was placed at the head of the Church with the title of Sanga Raja, and made chief of

* *Dos* means wind, bile and phlegm.

Adam's Peak and under the King's auspices, the Mahawanso was compiled from the reign of Parakkramabahu of Kurnegalle to 2301, by Tibbotuwawe Terunanse." During this reign Sanga Raja translated the Milindapprasne from Pali into Singhalese; and amongst others a work called the Namaskara Satake was also written at this period. The following is a selection from the first:

නැවතත් රජ්පුරුවෝ ස්වාමිනි නාගසේනයන්වහන්ස සමෙක්තෙම මෙසාගල්පුර යෙහිදී කාලක්‍රියාකොට බ්‍රහ්මලෝක යෙහිඋපදින්නේය සමෙක්තෙම මෙහිදී කාලක්‍රියාකොරෙමින් කාශ්මීරදේසයෙහි උපදින්නේය ඒ දෙදෙනාගෙන් කවරෙක් බොහොකාලකින්උපදිද කවරෙක්සීඝ්‍රතරවඋපදිද සිතිහ,, මහරජනෙනි මතසමවම උපදිනාහුයසිකිසේක,, උපමාවක්කර වදුලමැනවැයිකිහ,, මහරජනෙනි නොපමේවනාහිඋපන්නු වරනොතැන්හිදසිව්වැලසේක,, ස්ව මිනිකලසිනම්ග්‍රාමයෙක් ඇත පහිමමඋපන්නොම්සිකිහ,, මහරජනෙනි ඒකලසිගම මෙසින්කෙපමනදුරවේදැයි සිව්වාලසේක,, ස්වාමිනි දෙසියයක් යොදන්පමනවන්නේයයිකිහ,, මහරජනෙනි මෙසින්ක කාශ්මීරදේසය කෙපමනදුරදැයි සිව්වාලසේක,, ස්වාමිනි දෙලොස්යොදුනෙකැයිකිහ,, මහරජනෙනි කෙපිඅතිකඩිනම්න් ඒකලසිග්‍රාමයසිතවයිකිසේක,, ස්වාමිනි සිතනලද්දෙම්සිකිහ,, මහරජනෙනි කෙපිවහාමකාශ්මීරයසිතවයිකිසේක,, ස්වාමිනි සිතනලද්දෙම්සිකිහ,, මහරජනෙනි කවරෙක්වනාහි බොහොකාලකින් සිතනලදද කවරක්සීඝ්‍රතරවසිතනලදදැයි සිව්වාලසේක,, ස්වාමිනි මතසමවමසිතිම්සිකිහ,, මහරජනෙනි අපරිද්දෙන්මය මෙක්මෙහිකාලක්‍රියාකොරෙමින් බ්‍රහ්මලෝකයෙහි උපදින්නේ වේද යමෙක්මෙහිකාලක්‍රියාකොරෙමින් කාශ්මීරයෙහි උපදින්නේවේද ඒදෙදෙනම මතසමවම උපදින්නාහයසිකිසේක—

"Again the king asked, 'Lord *Nàgasena!* (suppose) one who died in the city of *Sàgal*, is born in the Brahama world, and another who died in the same place is born in the country of *Kashmīra:* which of them (do ye think) is born sooner and which of them slower?' He replied, 'O monarch, they are born during the same period of time.' 'Explain (yourself) with an illustration,' said the king. The priest

replied, 'O monarch, where is the city of thy *birth-place?*' He answered, 'Lord, there is a place called *Kalsi*, I was born there.' The priest then inquired, 'O monarch, how far is that village of *Kalsi*, from here?' The king replied, 'Lord, nearly 200 yoduns.' The priest again inquired 'O monarch, how far is *Kashmira* from here?' The king replied, 'Lord, 12 yoduns.' 'O monarch, think quickly of *Kalsi*,' said the priest. 'Lord, I have thought,' replied the king. 'O monarch, (said the priest), quickly think of Kashmira.' 'Lord, I have thought,' replied the king. 'Which of them, O monarch, hast thou thought sooner, and which of them slower?' inquired the priest. 'Lord, in the same period of time have I thought,' replied the king. 'So likewise (concluded the priest) O monarch, the one, who being dead here, is born in the Brahama world, and the other, who being dead here, is born in *Kashmira*, are both born at the same (period of) time.'"

In 1768, Dissanàyaka Modliar, a native chieftain in the Southern Province, produced the well-known *Makaraddaja*, and several other miscellaneous pieces of great beauty. In one of his works he thus introduces himself to the notice of the reader:

සිංහලස කුමගදවියරණ සදලකාර
ලන්දෙසි ප්‍රතිකාදේමලදබස අකු ර
මන්ලෙසනැ කැත්වෙදගදනිපුනපුවත ර
දන්කව්දිසා නායකමුදලිපැනස ර

"Dissanàyaka Modliar of great prowess, is a poet who has an intimate acquaintance with astronomy, medicine, and Gandarwa; and who is well versed in the following subjects, viz., Singhalese, Sanscrit, Maghada, [including their] Grammar, Prosody, and Rhetoric; and Dutch, Portuguese, and Tamil, including both language and letters."

In the Makaraddaja he asks;

ඉගෙණකව්සතර හෙළුසදසුන්විය ර
ර ද ණසරසවියකතනිතිමුවතඹ ර
සොඩණදිසා නායකමුදලිපැනස ර
ඩ දි ණමෙකවිපදරසනොවිදිකුකවර

"Who will not enjoy a mental treat from the poem which is thus composed by gallant Dissanàyaka Modliar, who has learned the art of Poetry, Elu, and Prosody, including Grammar, and in whose Lotus mouth ever dwells the Goddess Lakshmee?"

Whilst we thus hurriedly pass over Dissanàyaka, the celebrated translator into Singhalese verse of Wallimatàkatàwa, a Tamil tale, we notice Kawmini Kondala, a work from which we have largely extracted elsewhere. It is a poem of exquisite beauty, and sterling imagery, but greatly devoted to alliterations of different kinds. The poet was a native of Tangalle, and held the office of Lèkam, or writer; and unlike other poets, he has, throughout all his writings, adopted (so to speak) double-rhymes, an herculean task, which added to the elegance of his style, and the chasteness of language which he has adopted, has not a little distinguished him amongst his country's writers. He was confessedly born a poet. So great was the fire and strength of his fine imagination that he gave utterance to many beautiful pieces of poetry upon trivial occasions. He occasionally composed desultory pieces on his journeys to and from Matura, and wrote a number of miscellaneous stanzas amidst business and amusement; but these last are unhappily now lost. His second work, not free from alliterations, was an original Poem inspired by an attachment to a female who had been his mistress; and was written in the midst of his numerous amusements, of which he was devotedly fond. Addicted to dissipation and gambling, and engaged at cards night after night, he seldom rose from his chair without composing a dozen stanzas of his Wiògaratnamàla. It is indeed not a little surprising that he should have thus produced an admirable poem, when it is stated, that the greater part of it was composed during moments snatched from the time devoted to cards, in which he seldom lost. This work breathes such tender sentiments as one can hardly believe were entertained by a libertine such as

the poet is represented to have been. He wrote another poem, no less elegant and beautiful than the two preceding. It is like the first, a poetical version of one of Budha's incarnations, and is called Kindura Jàtake.

Shortly after Kaw-minikondala had made its appearance, an inhabitant of Katuwana in Matura (A. D. 1770) produced the well known *Kawminimaldama.* As a mark of respect to the Maha Modliar Illangakkon, Katuwana presented a copy of his poem, as his contemporary Pattáyamè Liana Aratchy had also done, besides dedicating the work to him. The Maha Modliar rewarded the Aratchy, and desired Katuwana to obtain his from the Muses, whom the poet had addressed in the following lines:—

මා මු ව ලෙ හි ව ස නා
සරසවිසනාම්දෙවඟ නා
මු ණි බ නා ක් ෂ ළු වෙ නා
කියවම දිවටඅපදසිවියෙනා

"Whereas the Muses who dwell on my lips, have invited my tongue to sing in Elu a sermon of Budha."

The poet, undismayed, replied, that his Muse would not fail to obtain its due reward, and left the Modliar in disgust. He next composed three little poems in Sanscrit, Pali, and Singhalese, and presented them to the Dutch Governor for the time being, to whom they were addressed. The Governor was much pleased with the verses; and conferred on the poet the rank of Mohandiram. His memory is now distinguished by the appellation of Katuwana Mohandiram. From his Kawminimaldama we extract the following beautiful lines, which prove that

KNOWLEDGE IS POWER.

පි රි සි දු කු ලෙ හි මු ත්
ර ණි හි ම් ස දි සි ර වැ න ත්
පු ර දු ර සෙ නැ ණැ ත ත්
උගත්සිප්ණැතසෙබෙහිනොහොබින්

දි ලි දු කු ල උ ප න ත්
ර සි ර වි ඝ ළු ව වූ ව ත්
ම නා සි ප් ද ත හො ත්
ම ඟ ර ණි රි ලෝ ප වා ඝ පු ද ත්
ය ඟ ප ඛ ර ලෝ ප ල්
කි සි ඝ ළ නො වේ ඝ ඝ කු ල්
දෙ ඝ පු ද ත ලෝ ප ල්
වි ය ත් ද ඝ දෙ ඝ පු ද ත් හැ ම ඝ ල්

"Although a person be born of a high caste, and although he may be as handsome as Cupid, and as wise as Indra; if he be ignorant of arts and sciences, he will fail to *adorn* [to be a useful member of] society.

"And yet, although a person be born in an humble race, and be deformed in person; if he but knows the arts and sciences, even the greatest of monarchs will make offerings unto him.

"[Remember that] kings and pandits are never equal: for whilst the latter always derive benefits [offerings] from *all* countries, the former are limited to the [narrow confines of] their respective states."

In 1780 Rajadi Raja Singha, the brother of Kirtissree, ascended the throne. He was the brightest luminary around which clusters of literary stars shed their delightful brilliancy. As in the last glimmer of a torch, when the expiring flame suddenly flashes a bright light and then disappears; so, there now lived a number of literary men, with whose existence ceased all the glory which was attached to the literature of Ceylon. Now lived Sanga Raja, Tibbotuwàwe, Dìssànàyaka, Dunuwilla, Pattèyame Lakam, Karatotta, Salielle, Kiramba, Moratotta, Katuwana Mohandiram, Gal-ettambe, Barana Ganitaya, and Meeripenne—names which cannot but be respected by every lover of his country's literature. Rajadhi Raja Singha, himself a highly literary character, encouraged education, and held out rewards to literary men. He wrote a beautiful poem, the *Asadrisa jàtake;* in which, as in several

other stanzas, he bears high testimony to the worth of his teacher, Moratotta. The following epistle contains indubitable evidence of the Royal pupil's merits as a poet:

අ මරගුරු හරණ සත දත්පිනාව න්
විතර නොවනගුණනැනසපිරිනාව න්
පවරනාමැතිමොරනොවයතිමනාව න්
සසර වසනා කුරු මිටවා සනාව න්

"May I be fortunate enough, so long as I dwell in metempsychosis, to behold the very venerable Reverend Moratotta, of boundless wisdom and benevolence, who is powerful as an elephant; and exceedingly well versed in the arts and sciences, even to a degree to emulate the teacher of the gods [Brahaspati.]"

It would exceed the limits which we have prescribed for ourselves to enter into a detail of the merits of all the writers whom we have now named. Some of them who survived the era of the English accession we shall notice hereafter. Suffice it to advert to one who stands high in the estimation of the reading public. Dunuwilla Gajànayaka Nillame, who produced two fine poems, Ratiratna Alankare, and Dunuwilla-Hatane, was a talented Kandian of an ancient family. His estate of Dunuwilla, which had been previously confiscated to the Crown, was regranted to him after six years by the interference of Meegasthenne and Pilimatalawe, to the latter of whom he had addressed the last mentioned poem. In this, as in Ratiratnalankare, amidst much good sense, fine poetry, and sterling imagery, there is much that is immoral, and therefore objectionable. Indeed he himself must have known the tendency which they had to corrupt the morals and inflame the imaginations of a vast majority of his readers; for he says, that they are "only fit to be read in the wild youth of man, and can delight none but the young."

ලෙව්සතසිතකුවුවනාලෙසතරු නා
සව්වනමදයවිතරක්ඔබ් නා
කව්පදවගයක්පවසම්පෙම් නා

To Dunuwilla is also attributed *Kalingabòdijátake*, a work much superior to those to which we have already adverted; his epistle to Mr. D'Oyley, famous in the history of the period upon which we are now verging, is really a fine specimen of prose, worthy of preservation, and written in the style of the paragraph inserted at page cciii.; but we are only enabled to present its superscription.

මලඟසතතවසනාඝනමඅයඅත
ඝවනතලපතබලනබවයගපත

"It is desirable to read the (accompanying) òla epistle transmitted by the only person who is constantly with me."

This brings us to the last period of our narrative,

FROM 1815, TO THE PRESENT TIME;

a period at whose commencement the Singhalese Government terminated, and Sree Wikkrama Raja Singha was deposed by his own subjects. Those who are unacquainted with the real character of Raja Singha, are apt to attribute to him a "naturally savage disposition." This, however, is a mistake. A more intelligent man, or a better king, having at heart the true welfare of his subjects, had seldom ascended the Singhalese throne. Though not possessed of the literary acquirements of his uncle and predecessor, Rajadi Rajasinha, he was not ignorant of what would most benefit his country. The vast improvements which he effected in the town of Kandy, attest this fact. The Kandy lake, a standing monument of his early good government, has contributed not a little to the health of the inhabitants, and the beauty of the town. Yet his peace of mind, without which man cannot long preserve its sanity, scarcely continued five years; when well-grounded distrust in his prime minister, Pilimatalawe, greatly harassed and drove him to the commission of acts both desperate and imprudent. The fury of his rage terminated in the aberration of a mind, which, from the intensity of its natural powers, could in a disordered state, only conceive cruelty. An inordinate passion for re-

taliation, weakened his intellect. He suspected disloyalty and treachery in every one; and his anger knew no bounds. Execution followed execution; tortures of the most hideous nature that ever disgraced humanity were inflicted; and the peaceful and prosperous town of Kandy became a desolate wilderness, haunted by ravens in quest of human flesh, torn frrm bodies impaled and exposed to the open air.

A long course of barbarity did not fail to produce new sources of uneasiness. A conviction of having committed many an act of cruelty, of which his conscience justly accused him—a distrust in his officers, who could no longer bear the weight of oppression—acts of disloyalty on the part of his oppressed subjects; all these conspired to make his position critical—all tended to awaken in his mind a fear for the security of his crown. The reader can easily conceive the intensity of his distress, who, though the king of the Singhalese, had to employ Malays, with drawn swords, to watch around his bedchamber; and who, excited by imaginary terrors, frequently hurried out of his chamber at midnight, and stood like a maniac before his sentinels, to enquire respecting noises which existed only in his disordered fancy. It is therefore not unreasonable to suppose, that thus situated, without friends, threatened on all sides with assassination, and a prey to all the horrors of an accusing conscience, he could not long preserve the sanity of his mind. It is indeed difficult to believe, that Rajasingha possessed a sound mind, and at a time too, when he could with delight see the severed head of an innocent infant mangled in a mortar "with the milk it had just before sucked" from its mother's breast!

Such alas! was the cause of tyranny which is attributed to "a naturally savage disposition;" and such the conduct which goaded the Singhalese to desperation, and led to the establishment throughout the length and breadth of Ceylon, of the same power which had previously held sway over its Maritime Provinces.

The ill effects of this political revolution upon the literature of the Singhalese may be easily conceived. Two causes, each as powerful as the other, conspired to check its advancement at this period. The one is the subjection of the Island under a foreign power; and the other the slavish imitation, which now commenced, of both the style and modes of thought of the writers of the previous age. In reference to the literature of England since 1780, Chambers says in his Educational Course, "In the progress of literature, it would almost seem a fixed law, that an age of vigorous original writing, and an age of imitation and repetition, should regularly follow each other. Authors possessed of strong original powers make so great an impression on public taste—their names, their styles, their leading ideas, become so exclusively objects of admiration and esteem, that, for some time, there is an intolerance of every thing else; new writers find it convenient rather to compete with the preceding in their own walks, than to strike out into novel paths; and it is not, perhaps, until a change has been wrought upon society, or, at least, until men begin to tire of a constant reproduction of the same imagery, and the same modes of composition, that a fresh class of inventive minds is allowed to come into operation—who, in their turn, exercise the same control over those who are to succeed them. The period between 1727 and 1780, which was the subject of the foregoing section, may be said to have been the age of the followers of Dryden, Pope, Swift and Addison; it was an era devoted to a refining upon the styles of those men, and their contemporaries, and produced comparatively little that was strikingly new." Similarly, the period upon which we now write, may be pronounced as that of the followers of Tottagamuwa, Wèwatte, Weedàgama, and Alagiawanna; in admiration of whose really beautiful works, and following them in the track of their imagination, subsequent writers have produced nothing beyond the same thoughts and ideas which

those great masters portrayed.* We shall first review such of the works as have been published during this period, and secondly consider the effects of the political revolution to which reference has been made.

* This pas ion for the imitation of every thing that is handed down by our forefathers, and contempt for every thing of a foreign importation (except the Sanscrit and Pali) may be illustrated by the following incident. The writer sometime ago addressed the following stanza:

වැඩි වෙනලෙ සාදෙනදෙනපමනවසතර
දෙනදනනි සාදනරැ සලැ බනොවිතර
පසුවෙනදි සානාය තමැ තිදුනිපතර
දුදදනහ සාඅයදිමි ඔනලෙ ඉනිතර

"O Chief (Modliar) Dissanayaka, as unbounded in wealth by reason of your valuable charities, as the increa e of knowledge (learning) in proportion to its impartation to others; on my bended knees do I constantly pray that you will visit us:"—

to a friend at Matura, and shortly afterwards shewed it to a native Pandit, with a view of eliciting his opinion. He inquired if we were indebted to European writers for our sentiments. We replied that we conceived our ideas upon reading the Bible, (Ps. xciv. v. 10,) and the Proverbs of Solomon. "Permit me, sir," said the priest, "to say, that the stanza is a piece of good versification, but is not couched in good imagery." We asked him if he "doubted the truth of the fact involved in the comparison." "I am no believer in Christianity," evasively replied the priest. 'Very well,' said we, 'we will not put it upon the authority of the Bible; we will regard the dictum as proceeding from an Oriental, whose thoughts and feelings were identical with our own. Do you doubt the truth of the saying, that by *imparting knowledge to others, you increase your own stock.* The priest remarked, that the observation was to some extent true; but since it was not found in any of the classical writers of the Singhalese, or in such Sanscrit and Pali authors as were regarded by the Singhalese as standard writers; he was loth to consider the comparison a happy, or an appropriate one. We remonstrated against the mental debasement to which such a notion would lead; and stated that by copying those who had gone before us, we should in process of time have nothing new. The priest admitted the force of what we said, and added, that what he gave utterance to, was merely the opinion of the best pandits; we replied that we were aware of the circumstance, and inquired what he thought of the stanza, if the same sentiment was to be found in a Sanscrit author. He paused for a reply. We then cited the passage already quoted at p lxxiii. and referred him to the Introduction of Hitopadese. The priest looked a little confused; and concluded the conversation by complimenting the writer in no ordinary terms of flattery.

In the year 1816 a person of the name of Ilukdùwe Mudianse, sang *Ingirisi Hatane*, or "the English War;" and in 1819 Sinho Aratchy, of Kehellenàwa in the Rygam korle, composed *Manuja Sandèse*, a work which falls below mediocrity.

Shortly afterwards, David de Saram, Modliar of the Ganga boddapattu of Matura, composed *Mahakanna Jàtake*—a work which is much esteemed amongst us. Màkola Sattambiralla wrote *Kantàhala Jatake*, also in poetry, and Subèvidahn *Sinnamuttukatàwa*. Numerous other authors produced poems at this time; but the chief writer of this era is *Kiramba*, a Budhist priest, from whom we have already quoted at p. xciv., and who is the celebrated composer of the following poems:—Sinhawalli-Katàwa, Kanchanadèwi-Katàwa, Dèwadarma-Jàtaka, Sambulà-Jàtake, Prètawastuwa, and Gangàròhane.

Kiramba was also the author of the little abridgment of a Singhalese grammar, which we have given in Appendix B., and of which a translation is printed in the Addenda.

With a view to introduce to the notice of the reader a living poet, we quote from Kiramba's contemporary, Thomis Mohandiram, the celebrated author of another *Gangàròhana*, a hundred original stanzas in several Sanscrit metres; and we cannot but premise that both in the originality of its imagery, and the elegance of its style, few modern writers have surpassed him. He thus opens his Introduction:

සිළුමි නිරුසඛින්දෙව්දෙව්බඹුන්නානං න්ගේ
කලපලඟසුරගේදප්මුලින්සක්සිරිත්සුත්:
සැදිසුදුනියරුස්මිකත්අළුත්පුල්සරිත්ගත්
වදිමි සිරි පතුල්අත්දිමුදුන්දමිරදුන්ගේ.
සදලකාරසදත්දත්කව්දනන්සිත්අැළු මිවස්
සැදිහැදසුසිරිත්දම්සක්සතන්ගේවැඩුම්වස්:
ගඟරැවනනාමිත්සිත්කල්අරැත්නොත්විරිත්සුත්
කරමිපදබැදිමක්ලක්බසින්හස්සිගේනින්.
සපිරිවරමැතිත්මත්බුත්රැසුත්සෝබලත්සෙව්
සසිරිසැපතිත්සුත්සේදනත්ගේනිවෙස්සුත්:

වෙලදව්දදනන්සල්පිල්අවන්ගල්පෙලින්සුන්
පවරපුරවරෙක්විමානොවැස්දෙව්පුරෙක්වන්.
සසර සරණ සව්සත්දම් අමාවෙන්සතොස්වා
සහපවහ සැපත්දුන් දම්රදුන්දම් සඟුන්සෙව් :
පෙරමැදගවනින්මේ තුන්හෙන්මුල් කෙමෙන්නම්
පතලමැතිසඳෙක්වි මේපුරේකින් දෙදෙක්වන්.

"I do with my up-lifted hands make obeisance unto the feet of Budha—feet which are laved with the water of effulgence proceeding from the gem-studded chaplets of gods, Brahamas, Nagas, and men—feet which exhibit the appearance of circles, and which wholly extinguished the pride of Ráhu—feet, the splendour of whose fresh, expanded, Lotus-like, white nails, adorned the body of the (goddess of) Earth. With a view to attract the notice of Pandits, learned in (the verbal sciences of) Rhetoric, Prosody, and Grammar; and to promote the faith, and the religious observances of good people, I compose in Lanka's language, a poem of 100 stanzas of different tunes, having pleasing significations, and descriptive of 'The descent into the River.' There is a great town called Matura, like unto an heavenly city—having rows of shops and bazaars, and numbers of tradesmen and artisans, and habitations of white men, who are in the enjoyment of happiness and prosperity—and peopled by great armies, which have subdued the pride of powerful enemies. And in this town there was a chieftain like unto a Banner in renown, who courted the priesthood, the Scriptures, and Budha; who, having by his ambrosial word pleased all mankind that travel in metempsychosis, procured to them the happiness of Heaven and Niwana:—a chieftain too, whose name answers to the first, middle, and last letters respectively, of the three first feet of this (last) stanza."

This beautiful poem, of which the above are four stanzas, describes a religious festival which was celebrated in the town of Matura in the year 1806, undertaken by a very zealous Budhist in the person of the Modliar of the Gangaboddapattu,

whose name "answered to the first, middle, and last letters respectively, of the three first feet of the stanza" which we have last quoted—" (ස)සර; ස(ර)ණ; සව් සත් ද (ම්)"—සරම්—Saram.

A native gentleman at Galle, who was desirous of eliciting the opinion of *Meeripenne* with reference to this poem, requested the interference of one of the friends of the last named priest to procure the desired "*Critique.*" Meeripenne, than whom we have seldom seen a more modest and diffident scholar, refused to review the work in question. But he was repeatedly waited upon by his friend, and was "pressed" to say something. His excuses were of no avail; and he unwillingly wrote the following epistle; but with what justice or propriety we shall hereafter consider:

කාගේවත්වරදක්කියන්නාටකමක් අැත්තේනැස්මාවිසින්
පින්වත්වූමැතිදුන්වමම්ඡමපවත් දන්වාඡවූවාතමය් :
ඒආකාරකියාඡව්සඳසලින් මේකව්හියන්තන්නාවුත්
අැත්නම් යම්කිසිදෝසයක් මෙහිලියා ඡව්වොත්කොදය්කිනිසා.
සසරසරණ සව්සත්දම් කිවූ තුන්හෙණේහි
අගකුරුනාරකය්කිවා තමය්ඒමිසක්වා :
සඳව්සරණලක්නෙන් දෙස්පෙනෙන්නේ කොමැත්මැ
මෙමපොතපදබංන්ද ඒඉතාමත්කදිමය්.
කොදකොද කපනෙක්වාමය්කියාලාපසැස්මි
මදමදවරදක් නැත්වූදෙයක්දන්කොයින්දය් :
නාදගදවැහෙනාදුල් පුල්සහස්පත්හිදන්ඩ්
සදකොරහැඹිතිබ්බා අැත්පෙනෙන්නේකොමැද්දෙ.
මෙසන්දම අැදුන්පැදුන්බෝමවාකිවාකොවේදය්ඡද,
ඒකිවන්කොඅසාඅනේඅපලවා මන්දය්කියෙව්වේදෙසක් :
පින්වත්වූමුදලින්දුගා ඔබවහන්සේවත්මහත් පින්රැසක් :
අත්පත්වේමෙහිඉන්වම අැරිසගොත්නැවිද්දවාපන්සැලේ.

"I gave the Chieftain who abounds in merit to understand, that it was not for me to speak ill of any one: and yet after such a message, since I have been pressed to say if there was even the slightest error or inaccuracy in these verses (I proceed:) Except the mention of the '*last letter*' in

the three feet සසර, සරණ, සව්සත්දම්— I perceive no error either Prosodial or Grammatical. Indeed this book has been exceedingly well composed. I esteem the author as a clever writer: but what is there free from fault? Don't you see even in the Lotus (the *nelumbium speciosum*), whose glowing flower wafts perfumes, that its stalk is full of thorns? I said on that day that there would be much (vexatious) *tete-à-tete* on this account: and wherefore then, without listening to me, have you got us to point out a fault? You and the worthy Modliar will obtain great reward if I were allowed to remain in the Pansil without making me walk to and fro."

This critique of the priest, no less unjust than wrong, surprised the author of *The descent into the River* not a little. He was not in error: no, not in the expression which has been pointed out. He could therefore have torn the critic to tatters; but unfortunately, he was not a great disputant. He wrote in reply; and well indeed did he meet his opponent: but his unfortunate allusion to "*syllabic instants*," instead of standing by his first allusion to "*letters*," gave his subtle opponent much room to quibble.

කව්සත්සිත්මෙනදත්පසස්නදනසව්සත්දම්විලූ මේහෙයේ
දක්නාතුන්ගුරුමත්නම්න්වනසයෙක් වේවුන් කි ෙ ව ම් අ ක්
වනැසි:
දන්නෝබේවන අල්මයන්නමහනින් කිවාවිනාමේයලින්
කිතන්ගී වගන්නයන්නදවනොක්විනම්කිදෙස්වේමබස්.
ඉන්ඡකිකිදෙසින්වදන්හෙණුසින් දෙස්මෙන්සිතාකිනමුත්
කාවිදෙස්ඡක්වපෙනිකිබෙය් ඔබවහන්සේ කිනොයෙක්නැන්
වලත්:
ඡදේවල්විමසාබලාසිතුලෙසින් නාසාඅනුන්කිතෙපුල්
ඡකවිසිත්සැකඅත්හරින්නාවදෙබා ආවොත්හොඳ්මාකරු.

"Renowned men conversant with the wish-conferring-gem-like Poetic science, will perceive in the syllabic foot ස්වසන් දම්, three *gurus*, which by the name of syllabic instants comprise six characters: of which I have spoken of the *last letter*:

and those who know the distinction between characters (and syllabic instants) will take ම alone (as the *letter* referred to by me.) And although an error has been pointed out for the sake of criticism; yet, if at the place where mention is made of ස්වහන්* the letters are to be taken *singula singulis*, and amongst them න්, my language will indeed be free from error. And furthermore, although you have out of spleen criticised as incorrect an expression which is free from fault as aforesaid; yet there are abundant poetical blemishes in the writings of your Reverence. It will therefore be as well, if you will, after looking into them, and without listening to people, call on me, so that we may talk together, and obviate all doubts on the subject."

Here the poet defends himself by saying that if in the place ස්වහන් (see Grammar, p. 81.), the letters are to be taken *singula singulis; à fortiori* in the prosodial foot ස්වසන්දම්, which is a *Molossus*, by "the *last letter*" can only be meant ම. So far he is right. But, says the poet, "In the prosodial foot ස්වසන්දම් the *three gurus* comprise *six* letters, which have the name of *mat* or *syllabic instants*." Not so. A *letter* (as ම in this instance) is not always a syllabic instant. Nor is a long letter such as මි, equal to one syllabic instant. For, if *mute* letters be also equivalent each to *one syllabic instant* (which they are not), there would be *six* syllabic instants; and therefore (without reference to a distinction of *guru* and *lagu*) *two* prosodial feet in the expression ස්වසන්දම්. Hence, therefore, our author is in error when he says "*letters having the name of syllabic instants.*" The rule is (see *ante*, p. 77) that a mute letter is less than one *syllabic instant* in quantity; and that the same when uttered with a consonant becomes one syllable, equal in quantity to a long character, or *two instants*. This slight verbal error excepted, the poet, it will be perceived, has made good his position; and has retorted upon his critic by a reference to the poetic blemishes in the writings of the latter. There was perhaps less neces-

* See definition of this at p. cxxviii. *et seq.*

sity for this retort; since it had been modestly admitted by him that "every thing in nature was faulty." But there are no prescribed bounds for human frailties. The poet indulged himself in what is called '*an attack*,' and has thereby given his critic the last word:—

ඒකගුර දෙමතෙක්වෙයි තුන්ගුරෙක්මන්සයෙක්වෙයි
ඒතකොටදෙගනෙක්වෙයි තුන්ගනෝකිතැනේකි:
නියමයවැරදිලා සිව්ගනෙක්විතිබෙන්නා
ගොදගැටි සිගියෙන්යුත්විබැළුවාටමන්ද.
කව්සත්ගියවගන්විලු පෙදෙහලන් වූයේවනාක්තන්ගිලි
කිව්වේ නැත්බැවිඳුයිගණක් නියමයක් මේපොත්ගිමුල්තුන්
ගෙණේ:
කිතැන්ගිවරදින්වවෙයි ඒගුරැතුන්වූවොත්විසින්මන්සයක්
ඒඇයිදැයිසතරක්වෙලාගණිතිබෙයි සෙව්වාටමන්දයලින්.
ලෙව්ගිකව්සත දත්වියන්ගුබෝමස්සැදුපොත්යම්දෙසක්
ඇත්නම් ඒසුදනෝදගිත් අපිවගේ සත්ගත්නොදන්නාකෙ
නෙක්:
කිවාකින්වරදක් කමක්නැතඅනෝ ඒවාඉතාමත්ගොදයි
ආවෝතින්මෙගිඒනමුත්දෙගදනගේසිත්ගිසැකත්අත්ගැරෙයි.
පදබැඳනලඒපොත්ගිමෙසේයන්නමක්වත්
ඇදපැදඅපිකිවායයිසිනාලා බවක්රෙස්:
හදමැදනොපවත්වා මෙන්සිතින්යුත්වසව්දිව්
විදවිදසිරි කව්සත්සිත්මිනක්සේදිලේවා.—

"One *guru* has two syllabic instants, and three gurus six syllabic instants; then there are two tri-syllabic feet at the place where mention is made of a *third* foot: thus, through an error in the quantity, there are four feet: this had better be looked into with a clear intellect. In scientific works on Poetry the mute න් in "සවගන්" is treated as a letter, but not (otherwise) in reference to any feet or quantity; but at the place where mention is made of "the three first *feet* of this book," there will be an error if the three *gurus* be equal to six syllabic instants: but wherefore (is it that you do) not look into it (yourself), and see that there are *four* feet. There are many erudite

scholars in the world, who are well versed in the art of Poetry. They alone will know the faults, if any, of the work composed (by you). Oh! take not amiss anything said by one like ourself, ignorant of the fine arts. The poetry is very good indeed; but, however, if you come hither all doubts in the minds of both of us will be removed. Don't you harbour in your mind any ill-will, considering that we have criticised the work which was composed (by you); but in forbearance may you live to life's-end, continuing to enjoy the pleasures of the Poetic science! and may you shine as a (wish-conferring) Situmini gem!"

We cannot defend the priest of Meeripenne upon his assumption that there are two tri-syllabic feet in the expression—සව්සත්දම්, by taking the *letters* as syllabic instants. It is true that the writer of the *Sidath'Sangara* has laid down as a rule, that "three letters compose one foot" (vide § 62.); but this is materially qualified by what follows. A tri-syllabic foot is composed of from three to six letters: no one knew this better than the critic himself; and why he should have resorted to the quibble of saying that the letter ම් occurred at the end of a *fourth* foot, instead of, what in fact it is—at the end of the *third*, we cannot say. Nor have we been at all enlightened on the subject by what has been said for him by his pupils, whom we consulted not very long ago. This however is clear, that he is (to use his own words) "not free from faults;" and with all the respect which we have for his eminent talents and truly poetic genius, our faithful pen cannot withhold from recording such poetic blemishes as the following, which his writings exhibit:—

A SCENE AT A TAVERN.

පිටපටහසමින්අව්දින් සුරපානසාලා
වටවැදකවගන්නාක් රබොමින්මත්වලාලා:
කවකෙලරුවුලේ හොස්සේකොනෙන්වැක්කෙරිලා
කොටකොටඇවිදිමෙන් ගෙන්ගෙවත්කෝලහාලා*

* Here අට the inflexion of the noun සාලා is removed to a new line.

"Tucking a piece of cloth to cover their nakedness, they enter the arrack shop, and there they drink toddy up to their throats; and, being intoxicated, and their spittle trickling down their beard from the corners of the mouth, they engage themselves in noisome quarrels by walking with a limping pace from door to door."

මවකරුණාගැතිබව පලමුවෙන්ම ම
භවදනුනා මෙහිපච්පතිනි ඉන්කි ම
වටසිවිනා නැනයුතුසුදනයන්සැ ම
කවරුකුනා නම්නොමදනිතිගොන්ක ම *

"From the letter which I received first, did I know that [he] is kind to me. But that signifies nothing. If he, however, kept his tongue [*mouth* for himself], all the wise and the good people around him would not have taken him for an ass [bullock.]"

Amidst many "pearls" for which we "must dive below"; such are some of the blemishes to which the critic has ostentatiously referred—blemishes, which

——— "like straws upon the surface flow."

The great merit of this truly elegant poet is that, in which few have ever excelled him, of making use of "proper words in their proper places," neither antiquated, nor altogether newly coined; neither unfit for the critical ear of a pandit, nor difficult for the comprehension of men of the most ordinary capacity. Another characteristic of this writer is, that he has been very choice and select in his language. Different trappings befit different men. Similarly, the same language is ill-suited to all subjects. This is the grand feature that pervades all his writings: and perhaps, few have ever selected their language with greater judgment, and none have been so felicitous in giving a slang expression all the vivacity and importance of a magnilo-

* And here මමහව (which is divided into two) is incorrect; since the dative is formed by the addition of the inflexion to the root ම, but not to the inflected nominative case මම, as is the case here.

quent word, than this priest of *Meeripenne.* Like Lord Brougham, he has made the most of the current language of the land, by an appropriate and dignified use of the same. He has once used the Portuguese word දසින් *dozen,* which is now current amongst the Singhalese; but in doing this he has not gone to the other extreme of being either vulgar or insipid. As he never made use of an expression without a meaning appropriate to the subject in hand, he never omitted an opportunity to detect the errors of those who made use of a senseless verbiage, either with a view of supplying the hiatus occasioned in compounding words, or meeting the divers exigencies of metrical compositions.

The following stanza, written by *Hettigoda,* a contemporary priest of *Meeripenne,* to a person who, by attempting to adorn a cock with an earring "had killed the fowl," has, it will be perceived, the words පන්සියපලිය—"*The* five hundred-fold satisfaction," which, from the definite manner in which the terms are expressed, convey a meaning as if "the five hundred-fold satisfaction" were an allusion to some historical or traditional matter of fact; whereas it is evident that the writer meant to say, "he would have to make good the loss five hundred-fold."

අ කුලා පතුවැවියතුරගෙකුඳනි ලිය
ස සලා හිරැනැගෙනකලරැව්දෙනති ලිය
කුකුලා මගෙකුදුන්නොත් සබඳිනිය ලිය
කුවුලා සිව දෙන්වගෙයි පන්සියප ලිය

"Friend! if you will not give me my cock, which with its pinions closed takes its rest concealed on the top of trees, and at sun-rise fluttering, gives us a tune (reward) by its crowing, you will without fail have to give me *the five hundred satisfaction* [meant to say, satisfaction five-hundred fold.]"

Meeripenne, who detected the error as soon as he perused the stanza, instantly wrote the following reply, and handed it to the man to whom the first was addressed:—

හදදුකුලා අපහ මලාවම බ ලිය
මරහිවලා පැණහි ලාගියනි ලිය
මලකුකු ලා දෙනලෙසහාගිමිය ලිය
මවනුමු ලා කිවමැනපන්සියප ලිය

"Rev. Sir,—With a view to give the cock, which, having been seized and swallowed up by the stealthy jackal of Death—died; and (thereby) gave us all much cause for concern, please tell me without fail (the meaning of) "*the five hundred-fold satisfaction!*"

The poet under consideration has always been superstitious enough to think, that it was dangerous to attempt the composition of any voluminous work, since it was difficult to attend to all the absurd rules laid down for the guidance of poets, and therefore to be free from the evils which a departure from them might subject him to. He has therefore abstained from any great undertaking. Besides a pretty extensive poem on Astrology, his writings comprise none but his "Miscellaneous Poems," which extend to a tolerably thick volume. One of his earliest productions, quite of a piece with Cowper's "John Gilpin," was burnt by its writer; as it had been found to be a source of great annoyance to an individual of the name of *Lasamà*, the hero of the tale. There are many persons, however, in the neighbourhood of Meeripenne, in the Galle District, who have committed the poem to memory; and it is, we believe, still possible to collect the piece entire.

It is not the less pleasing to notice here talents of a nature inferior to those we have hitherto considered. The author of the *Nikinikata*, was a young gentleman of the Galle District. He studied our poets with much devotion; and, possessing a good ear, and the gift of a felicitous turn of expression, Obayasèkara soon turned poet himself. He produced two volumes—one the work which we have just named, and the other his miscellaneous writings, in-

cluding several beautiful and humorous pieces in prose. The following is the production of one of his idle hours:

දුද නා දනයමහ කුළුනෙන් දවසැරැ ම
දිලෙන ගිනිකඳක් ඉසතිබුවැනිමහෙ ම
සුද නා සතයමහ අදරිත්කල්යැවු ම
මුදුන දැරැඅතගිමිනිකිරැලකදිළු ම

"To associate in a friendly manner with the wicked is the same as to bear flaming fire on the head; but to mingle with the righteous is like wearing chaplets of precious gems."

The late Don Abraham D' Saram, 2d Maha Modliar, whose memory we respect, was a gentleman who exerted himself much for the amelioration of his country and his country's literature. He was the author of several valuable pieces of poetry; and we select the following in answer to a few stanzas composed by the late Don Thomas Modliar,* a Pali scholar of considerable research, intelligence, and erudition:

ON THE INUNDATION OF 1828.

ද කා මෙවිපත ජලයෙන්හදතැලී ගිය
සැ කා නොවනොක අරුත්ගිසිලෙසපෙනී ගිය
නො කා දසපතලසමතින්යස පිරී ගිය
සැ කා විතිඇපරපලතලකව්අමා ගිය
'දියෙන් නැගුණුගිනියයි මිවදෙත මා'
ලියෙක් කිවයි පෙරතමගිමිකෙරේපෙ මා
දියෙන් ගින්න සමනොමවෙයිකියමිම මා
දියෙන් නැගුණුගිණි නම්මේවිපතත මා

"Having observed this heart-rending distress occasioned by [high] water, many an image was clearly presented to my mind's eye. In the (ambrosial) sweet poem (Kaviasekara) published by the chief master, whose renown by reason of his talents is spread on all directions—a woman is represented to have said to her lovely husband, 'May not this be the fire that has resulted from water!' but I say, that the fire which resulted from water was not what she meant; it is the very distress to which allusion has been made (by me.)"

* The reputed translator of Dampiyàwa into Singhalese.

We shall now conclude our remarks by a consideration of the effects of the British accession upon the literature of the Singhalese.

Placed under the mild and benignant sway of England, the natives have found the desirability, if not the necessity, of acquiring the English,—a language through whose medium they are governed, and through which all adjudications in respect of their property, lives, and liberties, are made. To learn the Singhalese then, in order to become a proficient in that language was with many incompatible with the study of the English; and those who had not the inclination or the means to study the latter, had not the time to perfect themselves in the knowledge of the former.

The Rev. Mr. Gogerly, than whom, perhaps, there are few more competent to form a correct judgment on this subject, has, we are glad to find, borne out our opinion as to the state of native literature at the present day. In a speech delivered by him at a public meeting in support of the Colombo Union Library, the Rev. Gentleman expressed his sentiments on this subject to the following effect: "It was a fact also, that educated Singhalese, in giving attention to English learning and literature, had entirely overlooked their own." The Honble Mr. Turnour, in reference to this subject, says, in his Introduction to the Mahawanso, p. v.—"Their education, as regards the acquisition of their native language, was formerly seldom persevered in beyond the attainment of a grammatical knowledge of the Singhalese;—the ancient history of their country, and the mysteries of the religion of their ancestors, rarely engaged their serious attention. Their principal study was the English language, pursued in order that they might qualify themselves for those official appointments, which were the objects of their ambition."

A knowledge of the English conferred on the native privileges above his unlettered fellow countrymen. This then was the great wealth which he sought to acquire, whilst his own

language was neglected, being regarded by him merely as a necessary evil for the purpose of maintaining intercourse with his countrymen. Thus estranged as it were from his own by the cultivation of a foreign language, each generation following the *habits* and feelings of that which preceded it, grew more and more neglectful; these habits and feelings in respect to their own language acquiring greater strength in their course, from the increased facilities afforded to them by the Government in the study of the *English.*

The study of the Singhalese became thus confined to the priesthood. But from the absence of those rewards for genius, and those privileges and immunities attached to the study of a language, without which few, if any, have a desire to acquire it, they also, unfortunately, participate in the lukewarmness manifested in this respect, by the majority of their countrymen; thus proving the correctness of Sir. W. Jones's observation, that "it is an indisputable truth, that learning will flourish most where the amplest rewards are proposed to the industry of the learned."

While on this subject it is desirable to devote our attention to a consideration of the character and nature of the education at present imparted to the natives of this island.

It is generally understood that with a view to make English the sole language of the natives, the course of education now imparted to them is exclusively *English.*

This plan doubtless, has many advantages; but it behoves us to consider whether such a course is not replete with more mischief than benefit.

No one will deny, that in order to acquire a thorough knowledge of the English, it is absolutely necessary to speak, read, and think in that language exclusively; and to reject and forget the Singhalese altogether. This is next to impossible. Anxious as he may be to effect this object, the native will find that it is only possible in extreme cases. 1st, where from his childhood he did not speak his native tongue:

2dly, where he had left his native land for an exclusively European country, for a length of time sufficient to forget his mother tongue. If, for instance, a Singhalese child is taught the English, he will necessarily think in Singhalese in order to understand what he is taught. When he wants to express himself, even upon a common-place topic, he will just convert his home-spun materials into their equivalent English expressions—Thus *To me cannot*, මටබැරි. instead of 'I cannot.' We shall next suppose the student a little advanced in his English studies, and to have attained a degree of proficiency which enables him to read the English classics. Is he even then able to *think* in English? We know from experience, that although this is possible at times, especially after a day's close study of English authors, or whilst engaged in a long conversation with Englishmen, yet the moment circumstances require him to speak his native tongue, and to think in Singhalese, native thoughts and native phraseology unconsciously steal into, and take exclusive possession of, his mind, and continue to sway it until he again tries to change the current of thought. And, Dr. Johnson says, "He that has long cultivated another language, will find its words and combinations crowd upon his memory; and haste and negligence, refinement and affectation, will obtrude borrowed terms and exotic expressions."

Hence it requires very little argument to shew, that what is natural is predominant in the human mind. We have seen, however, that even this propensity of our nature may be checked by an invariable practice or habit: 1st, Where a child is never introduced to the study of his language; and 2dly, When from his youth he is estranged from it by a sojourn for a great length of time in a foreign land—a course which, as a general one, is impracticable if not impossible.

Such being the case, it pears to us that a course of study conveyed by, and *exclusively* confined to, the English, is productive of far greater injury than real good.

We have already seen how utterly impossible it is to uproot and exterminate the Singhalese as a language. It may be neglected—its classical authors destroyed—and its books lost; but the language itself will continue in some shape or other, either adapted to a demi-English, demi-Portuguese, phraseology—a heterogeneous medley of languages—or a grotesque patchwork of all the tongues of the divers inhabitants of the Island;

——— "a party colour'd dress
Of patch'd and pye-bald languages."

And from a writer in the English Review for June 1848, we learn "there is scarcely an instance on record of one nation resigning its own language, and its own civilization in exchange for a foreign language, and an exotic civilization. The rule is that the less advanced people have their condition modified and ameliorated, but not obliterated."

Is it then right or just, that the national language of the Singhalese should be neglected and discouraged?

It is indeed to be lamented that the English, who have now been more than half-a-century in Ceylon, and who have employed their talents successfully in nearly every branch of Oriental literature, should have yet failed to cultivate with success the *Singhalese*—a language which is a key to the heart of the native; and the knowledge whereof is of paramount importance to the settler in this Island.

One great public advantage to be derived from the study of the Singhalese by Europeans, is the rendering its study easy, intelligible, and accessible to all classes. The native pandits, however learned they may be, are but indifferent teachers. What they know they cannot impart to others. They speak what is only intelligible to erudite pandits like themselves; and employ a Sanscrit phraseology to explain the Singhalese. It is therefore to Europeans, and not to the Hindus, that all Europe is at the present day indebted for the facilities that have of late been

afforded in the study of Indian languages. And to European agency must be attributed much that has tended to *facilitate* even our study of the Singhalese. We recollect the time when we spent no less than three days in trying to comprehend what our teacher, an able pandit, in vain laboured to explain on a particular subject: and it was not until attention was accidentally directed to Professor Wilson's Sanscrit Grammar, that he at once made himself intelligible by informing us that it was—"*the Passive Voice.*" *

If nothing else prompt the European to study the native languages, the affairs at least of an important Colony like Ceylon, where the Singhalese constitute the great mass of its population, should rouse him from his inattention to the native language. And we may add, that until the Civil Servant makes the Singhalese the instrument of conveying his sentiments to the natives, the latter can hardly fail of being misgoverned; their habits and feelings being but little understood, and their wants altogether unknown. †

To the Missionary, the teacher of Salvation, a knowledge of the native language is likewise eminently useful, if not absolutely indispensable; in revealing the truth—in exposing the monstrous wickedness, or the artful sophistry of Budhism—in comparing the doctrines of the religion which we long to uproot, with those of Christianity which we desire to disseminate—and in bringing home to the hearts of the Singhalese those blessed truths of the Bible, which are alone able to make them wise unto salvation.

* This difficulty in a great measure is ascribable to a notion which we entertained at the time, upon the authority of Mr. Lambrick, that our language did not possess the Passive Voice!

† It is gratifying to the writer to observe that Sir George Anderson has issued a Minute embodying a Programme of Examination in the native languages. In accordance with the wishes of some of our subscribers, and with a view to afford all the information in our power to those resident abroad, we shall notice in Appendix C. the course of study laid down in the Minute.

To the British Judge—the guardian over our reputation, property, lives, and liberty, and who therefore sustains heavy responsibility—the study of our language cannot be too much recommended. Ignorance of the native languages on his part, renders remonstrance against bad and corrupt interpretation unavailing; and cross-examination, that excellent test for the ascertainment of truth, useless. From reminiscences we might well portray a picture sufficient to prove the vast amount of injustice which is the result of this ignorance; but for obvious reasons we desist.

There have been few Europeans able to speak and write the native language; but still fewer, if any at all, who could read the books that Singhalese men read, much less write and understand the language grammatically. For such men as Jones, Colebrooke, Wilson, Wilkins, Yates, Carey, or Mills, we seek in vain amongst the Europeans whose lot has been cast in Ceylon. Contributions like theirs, exhibiting deep research into, and thorough knowledge of, the languages of Asia, we have none. We may however mention the names of some who have, to a limited extent, so distinguished themselves among us.

Mr. W. Tolfrey's researches were chiefly confined to the dead languages, and the following passage in Turnour's Mahawanso, bears testimony to his "proficiency therein."—"In no part of the world, perhaps, are there greater facilities for acquiring a knowledge of Pali afforded than in Ceylon. Though the historical data contained in that language have hitherto been under-rated, or imperfectly illustrated, the doctrinal and metaphysical works on Budhism are still extensively, and critically, studied by the native priesthood, and several of our countrymen have acquired a considerable proficiency therein. The late Mr. W. Tolfrey of the Ceylon Civil Service, projected the translation of the most practical and condensed Pali Grammar extant in Ceylon, called the Balávátáro, and of Moggallaná's Pali

Vocabulary; both which, as well as the Singhalese Dictionary, scarcely commenced, I understand, at that gentleman's death, have been successfully completed, and published by the Rev. B. Clough, a Wesleyan Missionary, by whose labour and research the study of both the ancient and the vernacular languages of this Island has been facilitated in no trifling degree."

The attempt at translating the Sidath' Sangarawa by Mr. Samuel Tolfrey, was a complete failure, and will be noticed hereafter; indeed his acquaintance with the Singhalese was far from being correct. And we fail to perceive anything extraordinary in the acquirements of a Chater, or a Clough. The Grammar of the former, and the Dictionary of the latter, were certainly valuable and praiseworthy undertakings; and far be it from us to detract from the merits of either. The researches of the last-named gentleman, so far as they went, were laboriously conducted; and, taking them all in all, are such as deserve the esteem of posterity; but throughout his works there are abundant indications that his knowledge of the Singhalese was by no means perfect.

The Hon'ble George Turnour, a name associated in our mind with feelings of respect, was an erudite Pali scholar, but never pretended to a thorough knowledge of the *Singhalese.* A person who, like Mr. Turnour, devoted much of his time to the study of Pali, could not fail to acquire a knowledge, to a certain extent, of its kindred language, the Singhalese; but he was never a great proficient.

The following passage occurs in his Introduction to the Inscriptions.

"On many accounts I have considered it desirable that these inscriptions, which are composed in the abstruse idiom and phraseology employed in regal and sacred documents, should be translated by a person who possessed a thorough knowledge, not only of that idiom, but of the doctrines, rites and ceremonies of Budhism. I therefore placed them

in the hands of Mr. Armour, of Kandy, who both from his attainments as a Singhalese scholar, and from his long intercourse with the Kandyan priests, was the best qualified of any person I am acquainted with to execute the task. It is to him I owe the following able translations, which are rendered as nearly verbatim as the subjects treated of would admit."

The Gentleman to whom reference is made in the above extract, was certainly a *Singhalese* scholar, but his reading was very limited, and his time much too circumscribed to admit of very great research into the Singhalese language. Indeed he never went through a course of the *Singhalese classics.* He possessed a pretty good acquaintance with the colloquial Singhalese; and when it was necessary to translate some of the more difficult passages, the paraphrases and commentaries, and the ready assistance of the priests in the *Asgiri* and *Malwatte* temples, could not fail to afford him easy explanation. The "inscriptions" themselves had been rendered into the colloquial Singhalese by a priest called Wattegama, previous to the date of the undertaking by Mr. Armour.

The Rev. S. Hardy was a Wesleyan Missionary who devoted a considerable portion of his time to the study of the Singhalese; and no one who heard that gentleman speak the native tongue, could deny that he spoke and understood it well; and various writings, including his late publication entitled "Eastern Monachism," testify to his great proficiency therein. But his numerous avocations left him no leisure to go through the Poets, much less to perfect his knowledge of the Singhalese.

That the Rev. Mr. Lambrick, who was not only "the chief translator of the so-called Cotta version of the Scriptures, but the writer of a Grammar and a Vocabulary which has already reached its third edition," was conversant with the Singhalese, we will not deny. We cheerfully admit that his

version of the Bible has less mistakes than any of the former—that his Grammar contains much useful information—and that his Vocabulary is pretty correctly written. But that therefore he possessed "a thorough acquaintance with the Singhalese language," is an opinion to which we cannot subscribe. All his writings shew that he was acquainted with numerous words and phrases, which he used his best endeavours to *Anglicise,* attending but little to the genius of the language. Whenever a similarity appeared between the Singhalese and English, either in words or in the accidents of Grammar, he at once identified the one with the other. And it is greatly to be regretted, that in his anxiety to render the Scriptures easy to be understood, and from the mistaken notion that a more correct and dignified phraseology would render the translation *unintelligible,* he should have adopted the current, vulgar, and ungrammatical style in which the Cotta version is unfortunately composed. Indeed he was desirous of using Singhalese words with a foreign (English) idiom. Now, it was believed by some, that the infusion of foreign idioms might "raise the language and give it a poetical turn:" and although Horace, Virgil, Aristotle, and even Milton, may be quoted in support of such a belief, yet we fail to see how such discordant elements as the English and Singhalese may be used together, so as to heighten the effect of the latter. So far from such being the case, a mixture of idioms in the Singhalese is not only manifestly low and grovelling, but highly ridiculous. E. G. what will our native readers say to such a passage as ඔහුමැරිතිබුනා in the following paragraph, which we select from the Cotta version of the Bible, edition of 1834—a selection the more interesting from the general correspondence which it bears to an extract from *Umandàwa,* at p. clxxvii. 1 Kings III. v. 16—28.

ඉන්පසු වෛසඤ්ඤයන් දෙන්නෙක් රජුලඟටආවාය: ඔයින් එකියක්නඟාකොට අනේමාගේ ස්වාමිනි මමත් මේසත්‍රීත් එකගේක සිටිනාවාය මම ප්‍රසෙයිදී දරුවෙක්වැදුවාය: මම්වැ

දුතුන්දිනකටපසු මේ සත්‍රීත් වැදුවාය අපිදෙනනපමනක් සිටි යාය ගෙයි අපිදෙනනාහැර වෙනකිසිවෙක්නැත: මේසත්‍රී ඇගේදරුවාගේ ඇඟඋඩට පෙරළුනාය ඔයින්ඇගේ දරුවා ප්‍රශසත්‍රීගේ මැරුනාය: අඇමැධිමරත්‍රියේ නැගිට තාගේදැසිවූ මම නිදගන ඉනනවිට මගේදරුවා මාලඟින්ගෙන ඇගේ තුරුලෙල් තිබාගන ඇගේ මලදරුවා මාගේතුරුලෙල් තිබු වාය: උදය මගේදරුවාව කිරිදෙන්ට මමනැගිට්ටාම ඔහුමැ රිතිබුනාය උදය මමප්බලා මමවැදූ මාගේ දරුවා නොවෙන බව දැනගතිමිසිකිවාය අනින් සත්‍රීද නැත ජීවත්වඉනනදරු වා මගේය මලදරුවා තිගේයයි කිවාය මේසත්‍රීද නැත මලද රුවා තිගේය ජීවත්වසිටිනදරුවා මාගේයයි කිවාය මෙසේඔ වුන් රජුඉදිරිගේ පැමිණිලිකලාය: එවිට එකියක් මේජීවත්වූ දරුවා මගේය මලදරුවා තිගේයයිකියාත් අනිකී එසේනො වේය මලදරුවා තිගේය ජීවත්වූ දරුවා මගේයකියාත් කිනි සා මට කඩුවක්ගෙනොවයි රජුකිවාය ඔවුන් රජඉදිරියට කැ ඩුවක්ගෙනාවාය: එවිට රජු ජීවත්වූ දරුවා දෙකටකපා භා ගයක් එකියකුවත් භාගයක් අනිකිවත් දෙවයිකිවාය: එවිට ජීවත්වූ දරුවාඇති සත්‍රී ඇගේහිත ප්‍රදරුවාකිසා කම්පා වූබැවින් අනේ මාගේස්වාමිනි ජීවත්වූදරුවා නොමරා ඇව දුනමැනවයි රජුට කිවාය නුමුත් අනිකී දරුවා එහෙමපි වින් මටවත් නිටවත් නොවෙනාපිනිස දෙකට බෙදවයිකි වාය: එවිට රජු උනතාරදෙමින් ජීවත්වූදරුවා නොමරා මැට දෙව් මැද ප්‍රදරුවාගේ මව්යයි කිවාය: රජුවිසින් විනිස්චය කලෙ මේවිනිස්චය සියළු ඉශ්‍රයෙල්වරු අසා විනිස්චයකරණ දේවප්‍රඥාව ඔහුතුල තිබෙනබවදැන ඔහුට භයවුනාය.

TRANSLATION FROM THE SINGHALESE.

" *Thereafter* two barlots *has* come *near* the King: one of them having *spoken,* O my Lord, I and this woman *stops* in one house, I *has* delivered of a child in that house: three days after I had been delivered, this woman also was delivered; we *two* only *was*; except us two no one else was in the house: this woman *rolled* over her child's body, whereby her child died *that* night. She having risen at midnight; and, whilst I who am thy female *slave* slept, having taken my child from beside me, and kept him in her embrace, kept her dead child in

my *embrace*;—when I rose in the morning to give suck to my child, he was *kept* dead: having seen that in the morning *has* said that I knew that it was not my child which I did bear: the other woman also said, the living child is mine, the dead child is thine (fem.): this woman also said, nay, the dead child is thine, the living child is mine. Thus they *has complained* before the King. Then, since one said this living child is mine, the dead child is thine; and the other said, nay, the dead child is thine, the living child is mine—the *King* (genitive or accusative) said, bring me a sword. They *has* brought a sword before the King: then said the *King*, (genitive) having divided the living child into two, give ye half to one (fem:), and half to the other (fem:)—Then the woman whose was the living child, because her heart was compassionate for that child, said unto the King, O my Lord, give her the living child without killing the same; but the other said, cause the child to be divided into two so that he may be neither mine nor thine altogether: Then the *King* (genitive) answering, said, give this one (fem:) the living child without killing (him)—she is the mother of that child: All Israel (pl.) having heard the judgment which had been judged by the King (genitive), and having seen that godly wisdom was in him, feared (sing:) him."

Mr. Lambrick's Grammar may be considered as a work exhibiting the peculiarities of the two languages, rather than a book which teaches us the rules of language. No one can correctly learn the Singhalese by studying his work. Its chief merit consists in its being adapted to English minds in an English garb. It will do well to be read after a person has acquired a tolerably good knowledge of Singhalese Grammar. As a first work it should never be placed in the student's hands; for in that case he will have to unlearn a great deal before he can acquire a competent knowledge of Singhalese.*

* *Vide post*, and note at p. cclii.

Greatly as such a state of things is to be lamented, it is by no means surprising, when we find that even the most favoured of the natives devote but little attention to the study of their own language.

In the Maritime Provinces, and in the principal towns especially, the Singhalese is now no longer *spoken* in its original purity; although in *writing*, persons of education avoid many of the ungrammatical expressions which they use in conversation. Even those who are sensible of the necessity for a correct knowledge of their mother tongue, plead an excuse of want of time or teachers, or books; whilst numbers of those who have both the time and means at their command, devote themselves exclusively to the study of the dead languages, being content to remain ill acquainted with, if not altogether ignorant of their own. Hence it has come to pass, that while the Singhalese use their own language for the purposes of their every-day intercourse, and thus shut themselves out from the possibility of acquiring a correct idiomatic knowledge of a foreign tongue; they, or at least the greater portion of the rising generation, are incapable of carrying on a conversation for any length of time, without introducing Portuguese, Dutch, English, and even Tamil terms—a practice which we regret to perceive is gaining ground in the towns of this Island. We freely admit, that with European civilization, the introduction of European institutions, manufactures, &c., European words and names, before unknown to the Singhalese, must necessarily obtain among us: as for instance, මරලෝසුව *Portuguese* 'watch;' බූදලේ *boedel*, in *Dutch*, 'estate;' ජූරි *English*, 'jury,' &c. &c. But how can any one therefore justify the wanton admixture of purely European, and not unfrequently Tamil words with the Singhalese? e. g. මට නිස්තාදිනෑ 'I am not in *nistadi*,' (Portuguese) i. e. 'I am not in *want*;' කෙවෙල් කරමියා 'Dont you *kevel*' (Dutch) i. e. 'Dont you *prate*;' ලා යෙ *trick*

එකක් *play* කරපි—instead of ලා යස ප්‍රයොගයක් කරපි—'He has played a nice trick.' අරකනක්කුවට දියන් 'Give at that *kanakku*' (Tamil) i. e. 'Give at that *rate*.'—And having observed the ridicule and contempt with which Europeans have frequently, but justly treated language such as the above; that circumstance will, we trust, furnish a satisfactory apology to our readers for the intoduction of the subject in these pages; being anxious to bring the matter prominently before our native readers, with a view to the discouragement of so pernicious a practice;—a practice too, from which no good results; since they who use a mixture of English terms neither think in English, and thereby exercise an easy mode of acquiring the idiom of that language; nor habituate themselves to a correct and fluent expression of their native tongue.

Provincialisms exist to a certain extent; but they are confined to a few districts. In the Kandian country, there are traces still left of the original purity of the Singhalese language; as is evidenced, amongst a variety of other facts, by the circumstance that the termination ට is used in place of ඉ, which is used in the low country; *e. g.* කරන්ට instead of කරන්ඉ *to do.* In the Southern Province, the language is used (comparatively speaking) correctly. It is indeed matter of sincere pleasure to observe, that in that Province at least, the people *generally* not only speak the Singhalese accurately, but that many, including the rising generation, have made great progress in the study of the Singhalese *classics.* The Western Province, though possessed of talent, must nevertheless be under the imputation of using a mixture of the foreign languages which are spoken in it. Tamil and Portuguese are mixed up with Singhalese by the lower orders, whilst Tamil, Portuguese and English terms in connection with the Singhalese are made use of by the rising generation. *

* It is however not a little curious to find that persons who employ English terms in speaking the Singhalese to those who understand both the languages, do not even accidentally use a mingled dialect in their intersourse with the lower classes ignorant of English.

Proceeding towards the North-western and Eastern Provinces, we meet with a jargon which can scarcely be called Singhalese. In these districts, many of the natives speak exclusively the Tamil; and numbers in Negombo and Chilaw, speak a disgusting jumble of Tamil-Singhalese, which is hardly intelligible even to those who are acquainted with both the languages. Again in the mountainous parts of Bintenna and Uwa, and amongst the Veddahs generally, the spoken language is a corrupt dialect of the Singhalese, equal only to the lowest slang and provincialisms, equivalent to the following—"Let one of the *pals spiel* after the *jagger* and *lear* his *lag;*" for "Let one of the *comrades go* after the *gentleman* and *watch* which way he goes."

Between the above and the following specimens of language amongst the Veddahs of Bintenna, the reader will find but little contrast ඇබොලව් කොපිරැකුලවව්වගගන්නේ කවදද for ඇබොලව් කොපි ගමටයන්නේකවදද "I say chaps, when do you go to (your) country?" බූතපාරවපුන්ණ ලාගිටියා for බලිපාරවදපාලාගිටියා—"He was laid flat on his back like a spirit."

However low the learning of the Singhalese at the present day, there is one redeeming point connected with it, and to which we refer with some degree of pride—viz., that the great mass of the people, and not unfrequently women, know to read and write. Nearly every village in the interior has its little *Pansalla,* with its presiding priest; and the children in the neighbourhood attend him in the mornings, and receive an elementary education; for which the scholars in return render all the domestic service which their respective situations in life allow of. Major Forbes, with the experience of "eleven years" in the interior of Ceylon, where he had abundant opportunities of forming a correct opinion, says: "The proportion of natives who can read and write their own difficult character may astonish, and

might shame, nations who have looked on the Singhalese as illiterate savages." * And the "Friend" for May 1839, bears the following testimony—" Not many months ago we spent the night at a very retired village on the western border of Matella, and on producing our little messengers of peace, we were gratified by seeing that almost every male in the group which curiosity brought around us, was able to read.'

Such, briefly, is an acount of the progress and decline of the Singhalese language: and such the state of learning amongst the Singhalese at the present day. No one having hitherto "made a struggle for our language,"—even if it were only for the purpose of defending it against the slights which Europeans have heaped upon it—I lately ventured, though greatly unqualified for the task, to exhibit to the European a slight sketch of the subject in the pages of the Journal of the Ceylon Branch of the Royal Asiatic Society. Subsequently to that publication I was led to believe by some of my European friends, that a translation of the Sidath-Sangarawa into English would prove highly useful, as well as acceptable to those who study the Singhalese. I accordingly undertook the task; but with what success the candour of competent judges must alone determine. It will be perceived from the preceding sketch of the history of the Singhalese literature, that the language itself has undergone a change since the *Sidath' Sangarawa* was written. Owing to that circumstance, many, myself included, were at one time under the impression that the study of the *Sidath' Sangarawa* could be of no real service to the Singhalese student. In prosecuting my labours, however, I discovered the mistake; and have besides derived not a little personal advantage. Not only did I ascertain the inaccuracy of what I had previously learned—hurriedly passed over—and often ill-digested; but I also derived a more extensive acquaintance with the principles of Grammar, from a frequent reference to Sanscrit authors—a department of Oriental literature greatly allied to the Singhalese.

* Forbes' Ceylon, Vol. II. p. 245.

Mr. Chater in his Introduction to "A Grammar of the Singhalese Language," speaking of the *Sidath' Sangarawa*, says, "this work is but little calculated to assist in acquiring the colloquial dialect." This we have already said is a mistake. It is true that the present written language differs slightly from the spoken, and both again from the style found in a few ancient works; yet none of them can be read, nor understood, much less can we parse, * or correctly speak the language, even as we find it, without an acquaintance with the *Sidath' Sangarawa*—"the only standard Grammar of the Singhalese."† "Little calculated to assist in acquiring the colloquial dialect!" A Grammar, as far as we can see, instead of being *little calculated*, is altogether *unnecessary*, if our object is merely to acquire a colloquial knowledge of a language. For instance, where is the necessity of grammar to acquire the low ungrammatical slang which numbers speak in the streets of London? In all countries languages are used incorrectly by the vulgar, and correctly by the educated. In all countries, which are subject to the government of foreigners, using a different language, the native tongue must and will almost imperceptibly continue to undergo a change. This is the case in Ceylon. The question then is—Shall a Grammar be composed according to the standard of the vulgar?—or, according to the vicissitudes of language?—or, according to the standard of the learned? If according to the standard of the first, none of the *English* Grammars now extant are adapted to such language as may be found in the productions of Ainsworth, Dickens, and other popular writers, who have delineated in so masterly a manner the habits and language of the lower classes in

* See Exercise in Parsing in Appendix C.

† Lambrick.

England. If according to the second, a great portion of Dr. Louth and Murray must now be obsolete. But if according to the third, that is, in consonance with the genius of a language, and its original purity, every ancient grammar is not only of great utility to the learner, but its study will be an effectual check upon the degeneracy of literature.

For we should bear in mind, that whatever change a language may undergo from time to time, owing to a diversity of circumstances, the principal rules by which that language is spoken or written cannot *altogether* be changed. Indeed we cannot ascertain that change without knowing the original state from whence the difference has resulted. And those Europeans who now compile so-called Singhalese Grammars, deriving their authority from the uncertain, incorrect, and vulgar use of the language of the present day, and coining new expressions, terminations, and words, according to the accidents of Grammar which they find in their own language (a language as different in idiom, construction, &c. from the Singhalese, as any two things can possibly be) are, we feel convinced, committing a grievous injury on our language.

To neglect the study of the Sidath' Sangarawa therefore, for the attainment of a "colloquial dialect," is to reduce the learned to the level of the ignorant. But this is unjust; since to raise the ignorant to the level of the learned is not only easier, but more desirable. *Easier*, because in the words of *Dr. Kenrick*, " the ignorant understand the learned better than the learned do the ignorant,"—and more *desirable*, because the whole of the standard works in the Singhalese language will, in that case, be easily accessible to the nation. Again, it is a mistake to suppose that the so-called "colloquial" dialect, which is a language produced by the misapplication of terms by the vulgar, and therefore never uniform in its use,—will ever continue to be of any authority or weight. Dr. Campbell says, "The tattle of

children has a currency, but however universal their manner of using words may be among themselves, it can never establish what is accounted use in language. What children are to men, that precisely the ignorant are to the knowing." Such language, moreover, as that which is denominated "*the colloquial dialect*," unless the same be redeemed by a strict attention to the national use of the Singhalese, will be altogether set apart for something like what is now springing up in the West Indies, called the *Talkee-talkee*.

For, such language, the result of ignorance, in the words of Dr. Johnson, "cannot be regarded as any part of the *durable materials* of a language, and therefore must be suffered to perish, with other things unworthy of preservation."

But supposing the Sidath' Sangarawa to be in a different dialect, is it not a notorious fact, that for several centuries past the natives have acquired a grammatical knowledge of their language by means of the only aid within their reach —the *Sidath' Sangarawa?* Is it not equally a fact, that the natives at the present day, wishing to acquire a grammatical knowledge of their language, *commence* with no other Grammar but the *Sidath' Sangarawa?* What then can be the objection to its being placed in the hands of the beginner? Can the objectors refer us to even a dozen rules, which are inapplicable to "the present usage of the language"? Indeed, nothing can be easier than to convey by its means a grammatical knowledge of Singhalese as we find it now. If slight changes have taken place in the usage of the language, the same may be noticed by the teacher. But the real difficulty complained of as attending the study of the Sidath Sangarawa, (to use the language of Professor Willams, see his Sanscrit Grammar, p. vii.), "may be traced to the labour imposed of thoroughly mastering a number of rules on Permutation, Combination, &c., on the first entrance upon the study of the language. They form, as it were, a mountain of difficulty to be passed at the very commencement of the journey, and the learner

cannot be convinced that, when once surmounted, the ground beyond may be more smooth than in other languages, the ingress to which is comparatively easy."

And in order to shew our readers that the Grammarian himself intended this manual for none but the beginner, we quote the words of our author—"*O Pandits! although this little Sidathà, except to the beginner, has nothing original in it to recommend itself to the erudite; rejoice ye, however, with me in my labours.*"

"A Grammar of any language," says Dr. Forbes, the author of a Persian Grammar, "*adapted for a beginner*, ought to be brief and perspicuous, containing only the general and more useful principles of such language. It ought to be accompanied with easy extracts for practice, as well as a copious vocabulary. At the same time, the shortest Grammar is too long for a beginner: therefore, those parts absolutely necessary for the first reading, ought to be rendered more prominent, by the use of a larger type. Lastly, the work ought to be confined entirely to its legitimate purpose, the instructing of beginners; not deviating into ingenious metaphysical and etymological discussions, however interesting in their proper place: nor should it be overcrowded with superfluous paradigms of verbs, &c. so as to swell up the volume to an undue extent."

Now, the Sidath' Sangarawa is peculiarly marked by the above essential characteristics of "a good elementary Grammar." In the first place, it is "brief;"—the text extending to but twenty octavo pages;—secondly, although perhaps "perspicuity" is no characteristic of Asiatic grammarians, the Sidath'Sangarawa "contains only the general and more useful principles" of the Singhalese language. Now that it appears in an English garb, the European at least will not, it is hoped, complain of a want, which the ignorant natives of the nineteenth century, generally unaccustomed to the ancient blank verse, have not felt—"perspicuity;"—thirdly,

it is, "accompanied with easy extracts;" and where there have been any deficiencies, the translator has supplied them to the best of his ability;—fourthly, the paraphrase or the commentary to the Sidath' Sangarawa furnishes the student with the "copious vocabulary," which Dr. Forbes considers a desideratum;—fifthly, the absence of those facilities for printing, which are found in other countries must alone plead an excuse for not rendering "those parts which are absolutely necessary for beginners by the use of a larger type." We have however in our translation drawn a distinction between the "primary" rules, and some of the nicer refinements of language, by translating and printing the latter as *Notes* to the general laws;—Sixthly, it will be observed, that the Sidath' Sangarawa is confined to what it professes to illustrate, "first principles" or general maxims "for beginners;"—and lastly, it is free from, what even the work of Mr. Lambrick is hardly kept clear of—"superfluous paradigms of verbs." If however, the translator's *notes*, which can scarcely be regarded as "metaphysical and etymological discussions," be considered a deviation from the rule laid down by Dr. Forbes, I beg merely to remark that I am justified in introducing them "in their proper places," in order to assist the *more advanced* student, who alone can read them to any advantage.

For these and many other reasons, and to guard against errors to which a vulgar use of the Singhalese leads Europeans, and also to the end that we may acquire a good classical style, it is of paramount importance that we study the *Sidath' Sangarawa.*

Nor have Europeans who find fault with the Sidath' Sangarawa, been able to produce any competent Grammar of the Singhalese language. I shall here notice the three works which have emanated from Europeans, and offer a few remarks on Mr. Tolfrey's attempt at translation in another place.

1. The Dutch-Singhalese Grammar, published in 1669, hardly deserves the name. Mr. Chater, in allusion to this work, says,—" At that period, little, compared with what is now known, had been ascertained concerning Eastern languages. So that, merely on account of its antiquity, a person who wishes to learn Singhalese now, can expect but little advantage from that work."

The following is a specimen from this Grammar.

OF PRONOUNS. *

Pronouns are substantive or adjective—they are unvarying (indeclinable) and are the following; මේ, 'these' or මේ this; ඒ, 'that' අරේ, 'some.'

The pronouns-substantive vary in their terminations according to number, and case; and they are definite or indefinite, like nouns-substantive, definite being those which refer to definite persons, as මම *I;* තෝ *you;* ඌ *he;* &c.

Indefinite are those which do not relate to any definite person as කොයි *which,* කවිද *who,* &c.

Some are simple, and others are compound. The simple are මම *I,* මූ *this.*

The compounds are those compounded of two words, as යම් කෙනෙක් *any one;* from යම් *any,* and කෙනෙක් *person;* —කොයිකෙනෙක්, from කොයි *which,* and කෙනෙක් *person.*—p. 57.

The 2d and 3d person, *thou* and *he,* are expressed in Singhalese in several ways, according to the quality of the person addressed or spoken of. The words තෝ *thou,* and ඌ *he,* are not used except towards slaves and very low people. උඹ *thou,* උඳ *he,* are used by a superior to his inferior, as by a father to a son, and a master to his scholar. තමුන්නාංහැ *thou,* and උන්නාංහැ *he,* are used by them when speaking of their equals. තමුන්ලේ *thou,* උන්නාංලේ *he,* are also used towards equals; but are a little more respectful than the former. තමුන්වහන්ස *thou,* ඔහුවහන්ස *he,* are used by an

* Compare these sections with our remarks in Appendix C.

inferior to his superior, as by a subject to a lord. ඔතුමාවහන්ස *he,* is the most respectful, and the grandest mode of addressing one, as also ඔබවහන්ස *he,* which is of the same force as the last."—p. 68.

2. Of Mr. Chater's work of 1815, we may predicate the same that he has predicated of the Dutch Grammar of 1669. But it must be admitted, that of all European Grammars of the Singhalese language, Mr. Chater's is the best. It is, however, evidently the creature of a Sanscrit and Pali scholar, who had not an adequate acquaintance with Singhalese. There is in it much that is exclusively Sanscrit; Don Thomasz Modliar, * who, it is said, supplied Mr. Chater with the matter for this manual, was not well acquainted with English. Nor, on the other hand, was Mr. Chater a good Singhalese scholar. These, doubtless, were the causes which conspired to render his work less correct than it might otherwise have proved. We have, however, no hesitation in saying, that we would put it into the hands of an adult beginner, who could think for himself, if he were but provided with a competent teacher who could lead him aright.

A comparison of a portion of the Introduction and Appendix C. with Mr. Chater's Grammar, will at once exhibit to the reader the incorrectness of many of his views regarding the Singhalese characters.

The section on "compounding letters" is good; but is not lucid enough for a beginner. We notice amongst others the following errors.

"ඝ is a compound of ඛ and හ" p. 12, (but see *ante* p. xi.), "All the letters may be doubled, as කක, ඔඔ, ඇඇ" p. 13, (but see p. 7).

In the appellations given to the accidents of Grammar Mr. Chater has for the most part adopted Sanscrit names; as ගුණවාචක &c. This can no more be defended

* See our notice of him at p. cclvii.

than the rage for a Sanscrit style in Singhalese writers, or the preference which Dr. Johnson seems to have given to Latin over English epitaphs, in celebrating the worth of deceased English writers. Speaking of substantives, he falls into an error from which Mr. Lambrick is not free, in drawing a distinction between "two declensions of nouns; one used in declining *animate* things, and the other things *inanimate*." *—p. 15.

Of the cases, Mr. Chater treats of *seven;* and he supplies the omission of *an eighth case*, the vocative, in his Preface. He has still failed to notice a *ninth*, which the Singhalese language possesses. See § 39 and note *infra*. He has also fallen into a serious mistake by confounding the first, or nominative case, with the instrumental.

In all other material respects, Mr. Chater may be said to have followed the principles laid down by the Sidath'Sangarawa.

It is however to be regretted that he did not treat upon other and more useful topics than those included in a few observations on the substantive and the verb, and on a few particles and interjections. Indeed, if smaller types were adopted, this work could be compressed into forty-eight octavo pages.

3. In "A Grammar of the Singhalese Language, as it is now (1834) written and spoken by men of learning and others, compiled by the Rev. S. Lambrick," we find many an innovation unwarranted by *use;* many a change both in the accidents of Grammar, and in the terminations of words, totally inconsistent with the existing usage of the Singhalese; whilst there is a deficiency upon matters of greater importance, the combination, elision, and permutation of letters, &c.

E. G. Mr. Lambrick has introduced into his work what is called the *neuter gender*, altogether unknown to the Singhalese. This can no more be defended than a statement that the

* See p. 19, and note, as to the real distinction in gender.

infinitive which the Greeks use, is the *gerund* or *supine* of the Greek language; or that λογος 'a word,' and *regio* 'a country,' are neuter, because they are inanimate things.

Mr. Lambrick might with equal reason and propriety have given us also, the *common* gender, unknown to the Singhalese. For, similar to what with his English notions Mr. Lambrick finds in the Singhalese as the *neuter*, others may not fail to perceive the *common gender*, as in the Singhalese word තනයන් *sons*, a word equivalent to "children," including *daughters*, (*vide* note at p. 24); although, according to Grammar, it is in the *masculine*. Again, of the *cases*, of which there are no less than *nine* known to the Singhalese, Mr. Lambrick has given us only *six*. He says, at page 118—"The noun signifying *the place where* is put in the genitive." Now this is not so. It always governs a *locative case*, vide § 33. If, however, it is intended to amalgamate, as in Latin, the instrumental, ablative, and locative cases into one, "අවියේ (ඒ*) තියාපන් *put it in the sun*," should be in the *ablative* and not in the *genitive*. Nor is Mr. Lambrick correct in his doctrine that the noun governed by a Singhalese postposition or postpositive noun, must be put in the *accusative*, as "තාගන්දැමවෙමිකවුනා † *this has befallen me along of you*."—p. 117. Here හන්දැ is a postposition which is equivalent to කරනකොටගෙන; and governs the same case that the latter word does—the *auxiliary*. It is true that the pronoun happens to have the same termination both in the *accusative* and the *auxiliary* (see § 10 Addenda, or Appendix B.); but it is nevertheless as wrong to say that තා in තාහන්දැ is in the *accusative*, as to pronounce that in the sentence

Sed magno Æneæ mecum teneatur amore.—*Virgil.*

'me' is in the *accusative*, because it is of the same form as the *ablative*. Indeed we cannot say wherein Mr. Lambrick is correct in his Syntax of cases. Nearly every rule which we have perused on this head is faulty.

* The termination proper to the locative; see § 63.

† This should be වුණි and not වුනා.

It is also not a little curious, that Mr. Lambrick has not found out the *passive* voice in the Singhalese language. He says, at p. 26, what indeed Mr. Pridham states in his compilation on Ceylon, vol. II. p. 828, upon the authority of the Rev. Mr. Selkirk—"There are four voices—the *volitive*, the *involitive*, the *accusative*, and the *reciprocal;*" and adds the following note—"A passive voice cannot be expressed in Singhalese, but by some turn of the sentence, as *the man was killed by an elephant;* say in Singhalese, *an elephant killed the man. He was soundly beaten;* say in Singhalese, *He ate a sound beating.*" Here Mr. Lambrick is clearly in error.

Not only does the *Sidath' Sangarawa* treat of the passive voice, see § 41; but examples may also be adduced where the passive voice is used, without such a turn of the sentence as stated by Mr. Lambrick; who, it is manifest, has confounded a peculiarity in the idiom of the language with the supposed turn of expression in the passive.* ඔහුසැරකොට හැහුන් කෑවා [for හැහුන්ලැබුවා—ලැබුවා being the correct and less vulgar expression] *He ate a sound beating*, is an expression peculiar to the Singhalese. † Now, neuter verbs do not admit of a passive voice. Thus *beat*, although a *transitive verb* in English, is nevertheless *neuter* in Singhalese; and cannot

* Dr. Stevenson in reference to "the Hindi, Marathi, and Telugu" languages (vide Asiatic Society's Journal for 1843, vol. vii. p. 88) says, "that verbs in all these languages have, properly speaking, no passive voice. A few verbs, it is true, may by the help of *jànen*, to go, in Marathi, and the corresponding verb in Hindi and Gujarathi, and *to fall*, in the southern languages above-mentioned, be squeezed into a passive form; but it is an unnatural form, and is never used but by Europeans, or natives when imitating them, or translating from another language where a passive exists. In Marathi, no native would say මරිලාජාතො *marila játo*, 'I go beat,' but would thus express himself මාර් කාතො *már khato* 'I eat blows.'" May not this be the very peculiarity which we have noticed in the Singhalese?

† And here the student will not fail to observe that the very expression 'He *ate* a sound beating' may be, and is frequently put in a *passive* form without altering the peculiar words above used. Thus ඔහුසැරකොට හැහුන්කාජ "He *has eaten* a sound beating."

therefore be used in the passive voice.* It is of the same signification as පැකුළු *strike*, given in the Sidath' Sangarawa, see § 41. But *transitive* verbs do admit of a passive voice without such a change of expression, as "He *ate* a sound beating" for "He *was* soundly beaten," e. g. දහම්නරදම් සැරි හුවිසින්දෙසිණි—*The doctrines were preached by Budha;* or අහසදපොළවදදෙවිහුවිසින්මැවිණි; *Heaven and earth were created by God, &c., vide supra*, p. xxxviii. †

Most of the errors to which I have now directed the reader's attention, have resulted, I am persuaded, from not consulting this Grammar of the Singhalese. Hence its importance and utility. Apart from the considerations to which I have already referred, a translation of the *Sidath' Sangarawa* can hardly fail to be highly interesting to the general reader. He will find much useful information upon different subjects in the examples which are borrowed either from books or from usage.

In the midst of my labours, and after I had brought my translation to the end of the fourth chapter, a friend kindly lent me a MS. copy of a projected translation of the Sidath' Sangarawa by a Mr. Tolfrey, a relative, I believe, of the celebrated Oriental linguist, W. Tolfrey, Esq., late of H. M. Civil Service in Ceylon.

Of this version of the Sidath' Sangarawa it may be affirmed, that it is *incorrect* as a translation, deficient in matter at almost every page, confused in its arrangement, and mixed up with the translator's own ideas and illustrations; and that it by no means conveys to an European, much less to a *Singhalese* scholar, who can read the English, a correct idea of the text. So much is this the case, that on a comparison of the two translations, that of Mr. Tolfrey has been pronounced

* Hence the peculiarity of expression in the Singhalese, in conveying the sentence "He *was* soundly beaten."

† We also find, that the Rev. Mr. Callaway has compiled a Dictionary of the Singhalese language, to which are prefixed a few remarks on Singhalese Grammar; but this is very scarce.

by a competent judge, to be "merely notes on the *Sidath' Sangarawa;*" and I am rather disposed to consider it as such. But remarks having been made by certain parties, with a view to detract from our labours, to the effect that Mr. Tolfrey's translation precluded the necessity of this undertaking, I am under the necessity of noticing that work more extensively than I should otherwise have done. The inaccuracies to be met with in Mr. Tolfrey's translation are so numerous, that scarcely a single paragraph is free from palpable errors and omissions; faults these which doubtless arose from the many disadvantages under which he laboured, one of which was the imperfect knowledge of the English which his teachers possessed;—a deficiency greatly felt at the time he carried on his labours. The following paragraphs plainly indicate that he had not studied the Singhalese, and moreover that he was indebted to the distorting medium of interpretation as a substitute for that ample stock of information which is so necessary for all purposes of translation.

"This Grammar" says he "is called සිදත්සඟරාව, a help to understanding, to which is added a book of notes, &c."

We cannot divine how Mr. Tolfrey could have rendered සිදත්සඟරා "help to understanding:"—සඟරා, which means *a digest* or *compilation,* cannot mean either "help" or "understanding;" nor can සිදත්, compounded of සි *established,* and දත් *knowledge* or *conclusion,* be tortured to mean either the one or the other of the words given by him.

How a person acquainted with the Singhalese, and competent to translate the *Sidath' Sangarawa,* could pronounce that the style of the *Sidath' Sangarawa* is "more approximate to the Sanscrit" (perhaps Mr. Tolfrey meant) than "the spoken language"—surprises us, and the dictum is one to which we cannot subscribe—*vide supra.*

Example 1. ගතුගතද දනෝසගඤ්ඤවමැනසපුන්මෙන්: පිරිරඹිනිරිදුමලදුපරනාවඩිසමරැකුලෝ:

"The wicked although learned in sciences, will, like serpents wearing a jewel in their necks, be the very terror of others by entwining themselves round the Sandal-tree-like king." (see p. 8.)

Mr. Tolfrey has rendered the above as follows:—"The knowledge of bad men is also like the precious stone in the roof of the Cobra capella; when such men surround a king they terrify his people like the same snake twisted round the Sandal tree."

Example 2. රතනදිදීඝගිල්වසනතුරෙන්රසම්දම්: කියව කරගලලාපැහැබරදිඟුනුවන්ලා:

"Speak thou by fixing thy deep coloured long eyes, by moving thy neck, and by protruding thy red hand through thy loose robes, which are secured by a girdle." (see p. 15.)

The above is one of the numerous passages that are altogether omitted in Mr. Tolfrey's translation.

Example 3. දනන්මහළුපාදෙලෙයොදුවැකෙරෙව්සරැපා.

"Let great and small men be placed in suitable positions like the adze and the razor." (see p. 28.)

Rendered by Mr. Tolfrey thus:—"Let great sinners be punished like the condemned."

Example 4. සරණතඹරවරලස සෙවෙලවලකරඅරියන රදුව පෙරකලවමන්කුසනිරිදුනොසමෙලේ.

"King Kusa forgot the indignities which had been previously offered to him by the Princess, who supplicated at his Lotus-like feet, veiling them with her mossy flowing hair." (see p. 29.)

The translation of Mr. Tolfrey has the following:—"The Princess prepared (to bathe) with feet like the Lotus, and hair dishevelled as the (floating) grass, formerly affronted king Kusa, who complimenting forgave her; (literally) who did not keep it in his heart."

Example 5. පරවඩින්නාවියමුවෙන්සිපාරුහැ උරනිරෙද තුනුකෙහව මරගවනොදෙනතෙක් තුන්දෙරින්සුසිරිපිරැව යෙහෙ.

"It will be well to be virtuous (by three doors) in all the three ways, until the demon of decrepitude, having chewed by means of (her) diseased mouth, and sipped the humours, shall not give unto death the cud of (thy) body." (see p. 34.)

In Mr. Tolfrey's:—"The shrivelled hag (age) having with the mouth disease sucked-the juice up the exhausted body, it were well, before it is delivered to the God of death, to fill it through the three doors of life with virtue."

Example 6. පහනතඹරන්හි බමනඛමරමුළුනතඹපිරියෙස් සරණිමිරබලල්වලා.

"Swarms of bees which at day-light hover over the Lotuses are like the offspring of darkness proceeding in quest of their parent of darkness." (see p. 40.)

Thus in Mr. Tolfrey's translation :—"At night (literally mother night) swarms of honey-fleas swarm in the Lotuses (amidst) darkness like wandering *blind kittens.*"

Example 7. බලාවැලදලපුතුවිදුදිවිදහරලඹිකෙස් මහමේර කුසගමුවතපිගනම්වතුරැදපවන

"O eloped (separated) wife! when thou encounterest the spirit (Raksha) of a threatening cloud– having the tongue of lightning—flowing (drooping) hair of rain—and the long teeth of a continuous flock of cranes—repeat (or mutter) the charm of (thy) husband's name." (see p. 41.)

Thus by Mr. Tolfrey :—"O woman, when you encounter the great cloud (portending rain) which resembles Rhaksa (the devil), the time of paddy birds (which are white, and fly in rainy weather in line) being his teeth, the lightning his tongue, and the rain his hanging locks, repeat as an incantation the name of a husband."

Selections of this nature might be multiplied without number; but it will perhaps suffice to refer the reader to an entire Chapter of the translation in question (see Appendix C.) as shewing the difficulties attendant upon translating into a foreign idiom.

Such then is the character of a translation, if it may be so called, which is wanting in exactness and precision; which exhibits a vast deal of extraneous matter; and is, moreover, deficient in many of the important passages given in the text.

This therefore can offer no real ground of objection to one who labours in attempting to present the public with a more correct version; and the more so, since Mr. Tolfrey's translation, which was never printed, but circulated in M S., is not accessible to all.

I must not, however, omit to state, that the very circumstance of Mr. Tolfrey's translation being incorrect, was an inducement to me to weigh well the meaning of each sentence and expression before I rejected his. And had it not been for so effectual a check, I fear I might have been driven to greater errors and inaccuracies, than are doubtless still to be met with in the following pages.

Even with the assistance of the translation referred to, of the paraphrase or the commentary to which reference has been made, and the knowledge which I may fairly lay claim to as a native Singhalese, added to the valuable instruction of three of the best Singhalese scholars of the present day—I have in the course of translation, had to encounter difficulties, of which an Englishman can scarcely form an adequate idea.

The text itself, given in the Appendix, has to a certain extent been redeemed by me at considerable labour and expense, and with the aid of two of the ablest pandits of the day, from the unintelligible and incorrect state to which it was found reduced by ignorant copyists.

The eagerness with which the natives have purchased the greatest part of an impression of 400 copies of the Sidath' Sangarawa, which I lately published, and the approbation of that edition expressed by some of the ablest of the Singhalese scholars of the Southern Province, more especially by those attached to the Meeripenne Temple, induce me to believe that the text, which has now gone

through a second edition, is at least purged from serious blunders. A translation, effected under such advantages, may therefore, prove to be comparatively correct; but I by no means flatter myself that my language is altogether free from errors.

My readers are doubtless aware of the difficulties attending the translation of a work from one tongue into another, and especially from an Eastern to a Western language. To be literal in the translation here presented, was next to impossible—to be altogether free, was materially to depart from the original. I have frequently met with passages expressed with such terseness and brevity, that a literal translation would render the subject perfectly ridiculous, if not unintelligible. On the one hand, I have found that a tediously long expression was capable of being rendered into English in few words; whilst on the other, a very simple Singhalese expression required the aid of considerable circumlocution in order to render it comprehensible to the English reader. I have therefore endeavoured to steer a middle course, by rendering the original as nearly as I could into its equivalent English; sometimes amplifying or explaining the text within parentheses, and at others conveying *the sense* thereof in a few words. But in either case, I have experienced much difficulty in avoiding the Singhalese idiom: and I confess I have been often compelled to retain it from sheer necessity, whilst frequently I have been led into it *unconsciously;* thus adding one more instance to the truth of Dr. Johnson's remark, that "no book was ever turned from one language into another, without imparting something of its native idiom."* If, however, I have at all made myself intelligible in conveying the Singhalese into English, I trust I have attained the desired object.

A few words on the work itself, as given in the Appendix, and I shall have done.

* Preface to the Dictionary.

Like the *Mugdhabòdha,* which is the shortest Sanscrit Grammar known to us, the *Sidath' Sangarawa* is compressed into the narrowest "compass, is exquisitely sententious, and of course exquisitely difficult, each rule requiring a comment or explanation." Its language, though found in that purity which now no longer exists, seems nevertheless to beginners, so different from the present Singhalese, that the remark has been frequent—" that it is written in a *language* different from that now spoken." Some passages, it is true, are unintelligible to us for want of the context; as for instance, certain illustrations quoted by the Grammarian from the poem called *Asakdà*—vide Appendix, note at p. 180.

But this difficulty is not confined to ancient writings. The modern labours under the same disadvantage. This arises from the multiplicity of the affixes, both nominal and verbal; the curious devices of inserting, substituting, eliding, and transferring letters; the divers changes which result from their combination; the existence of a great number of synonymes * for the same object; and from the frequent adoption of the metrical style for prose; thus interposing obstacles which are rendered the more difficult to overcome by the peculiar philosophy which the Singhalese writings convey. Meeripenne, a living author, has, in reference to the Sidath'Sangarawa, composed the following stanza; and but for a commentary which accompanies it no one would be able to decipher its meaning correctly.

සත්වනකිරිය අදිසරවනගලොපදෙ න
ගත්සරදෙසන වනගමපියවිසය්ව න
නොත්පසලබන දුනත්පසකගරවව න
සිත්සංකගරණනාමකරසතරවියර න

* So vast is the number of meanings which one word, nay one simple sound, conveys, that the same letter may be used to convey as many meanings as one pleases; vide the Bàrasa Poem, ante p cviii. And so numerous are the synonymes in the Singhalese, that to know them all is a work of labour all but insurmountable. The Namàwalia contains a vast number of these syno-

It may be translated; "Bow to the science of Grammar, which removes mental doubts,—and which (treats) of the verb in the seventh chapter—(by whose rules) certain final letters are lopped off—and vowel sounds are (by substitution) incorporated with consonants,—and which further treats of six kinds of roots that receive inflections, (and) of five long vowels."

Or thus:—"Bow to the self-denying Budha of brilliant lustre, and of five eyes; who removed the doubts of (man's) mind; performed meritorious acts; destroyed the forest of sins; preached in profitable stanzas; was not wishful of praising countries and states; was a supreme gem; and whose remains receive offerings."

The Rev. B. Clough, in the Introduction to his Dictionary, vol II. p. xvii., says —"When a language like the Singhalese has been a written medium of intercourse for almost unknown centuries, and used as a channel for the communication of knowledge on moral, religious, and scientific subjects, we expect to find it ** highly cultivated in its grammatical construction."

The European reader in general will find this expectation, realized upon a careful perusal of the *first Singhalese* work here presented to the public. Considering its antiquity, and the comprehensiveness of its rules, which present the rudiments of a correct and well defined Oriental language, bearing a close resemblance to Sanscrit, Greek, Pali, and Latin, we obtain indubitable evidence of the early greatness, and the civilization of the Singhalese. Otherwise, it is difficult to conceive how they could have attained that perfection in their grammatical forms, which the Sidath' Sangarawa exhibits. For, says Macaulay, in his History of England—

nymes; and nothing would facilitate the study of the Singhalese classics more than a constant reference to this work. We once undertook the tasks of translating it into English, but regret to say, met with no sort of encouragement to complete it.

"Rude societies have language, and often copious and energetic language; but they have no scientific Grammar, no definitions of nouns and verbs, no names for declensions moods, tenses, and voices."

I have already made an attempt to ascertain the date of the Sidath'Sangarawa, vide p. clxxx. Its designation "Sidath' Sangarawa," may be translated into English—"*A digest of first Principles,*" [from සිදත් * (Singhalese) or සිද්ධාන්ත (Sanscrit) "A demostrated truth;" vide *Amara Cosha;* and සඟරා (Singhalese) from සඟහය (*Sanscrit*) "A compilation, an abridgement:"—vide *Amara Cosha.*] Its authorship is ascribed to the uncertain source of the chief of a temple called *Pathiraja' Piriwena,* whom some believe to be identical with the author of the Balàwatàra; and others with the writer of the Rasawàhini. Both these conjectures are entitled to considerable attention. No one can read the Balàwatàra, without being particularly struck with the sameness of method in which that and the Sidath' Sangarawa are written; whilst the following passage in the Rasawàhini සොතා සිහළභාසාය සිහළංසඳලක්ඛණං තෙනවෙදෙහථේරෙන කතා සාරසවාහිනී—"*This (book called the)* RASAWAHINI *was composed by the (same) Reverend* WEDEY'HA, *who had composed the Singhalese (verbal science or) Grammar in the Singhalese language:*"—furnishes us with a clue to reconcile these opinions, and to fix the authorship of the Sidath' Sangarawa upon Wedey'ha. For, considering that the above writer was a great proficient in the Pali language, and the author of several Pali works, viz: the *Padya-madhu,* and *Samantha kùta'-warnanàwa;* and considering also the date which tradition assigns to them, and the plan of the Balàwatàra, which the Sidath-Sangarawa closely follows, as well as the fact that there is no Singhalese Grammar in existence, or at

* සිද්ධාන්ත S. (සිද්ධ *completed* අන්ත *end, conclusion*) demonstrated or established conclusion, as the concurrent doctrines of all the authorities on a subject similarly interpreted. "සඟරාව S. a compilation and abridgment, from සංග්‍රහ"—*Clough.*

all referred to by any of the comparatively modern writers, some of the native pandits are inclined to favour the belief—that by the "Singhalese (verbal-science or) Grammar in the Singhalese language," is here meant the *Sidath' Sangarawa.*

A few general observations will be found at the conclusion of each chapter. It is therefore not necessary to enter into a detail, or a summary of them here. Suffice it to remark, that the only chapter which appears to demand an extended notice from me is the 12th, on *Rhetoric*—an art to which the Singhalese have paid no inconsiderable attention from the earliest period of the known history of this Island. I have accordingly drawn up a few observations, which will be found inserted in Appendix C. The utility of, and indeed the necessity for, studying the Science of Rhetoric is by far too obvious to be here further insisted on. And it is to be hoped that the time is not far distant when we shall have a translation of the *Swabahas' alankàra,* from the pen of one who can do the subject justice.

The Grammar is in twelve parts or Chapters, each of which is divided into sections; and, to make reference to the translation the more facile, I have subdivided the sections into paragraphs, which will be found to correspond both in the translation and in the text given in the Appendix.

I need hardly say any thing in reference to another work; which together with its translation is here added; since its brevity and practical utility are too obvious to need any justification for its insertion in connection with the *Sidath' Sangarawa.* It is called the *Vibath' Maldama*—"A garland of Cases:" and was composed by a priest named Kiarmba, see p. ccxxxvii.

Whenever in the course of my reading I have met with a passage in Sanscrit or English writers, which I conceived likely to throw light on the subject of this translation, I have not omitted to insert it by way of note. I have, however, been

sparing in remarks of my own on general Grammar, although the numerous peculiarities of the Singhalese language have frequently suggested to my mind the propriety of drawing up a few observations. I have also occasionally found it expedient to institute a comparison of the English and Sanscrit, with the Singhalese, with a view of assisting those Europeans, whose researches in the former are of such a character and to such an extent, that a reference to it cannot in my opinion fail to render the study of the Singhalese Grammar less irksome, and its comprehension more easy. For, as Dr. Lowth has well remarked in the *Introduction to the English Grammar,* p. ix.—"When he (the learner) has a competent knowledge of the main principles of Grammar in general, exemplified in his own language; he will then apply himself with great advantage to the study of any other. To enter at once upon the science of Grammar, *and the study of a foreign language,* is to encounter two difficulties together, each of which would be much lessened by being taken separately and in its proper order."

Whenever the notes extended to any inconvenient length, I have found it necessary to transfer them to the Appendix. Being also convinced that a few remarks suggestive of a course of study and reading may prove useful to Europeans, I have, after collecting the opinions of many learned and judicious men, and collating them with my own less perfect observations, given my views on the subject in the Appendix.

Whilst on one hand, the absence of a complete fount of Singhalese type has occasioned a wide departure from what is considered the standard of orthography amongst us, I regret on the other, that my own want of attention has led to the use of a promiscuous mode of spelling Asiatic words in English or Roman characters. According to the plan laid down by Sir W. Jones, and which seems to have been followed by many of the Oriental scholars of the present day, it will be found that I have used vowels of one denomi-

nation for another, double for single letters, aspirate for inaspirate, *et vice versa.* This was kindly brought to my notice by a friend, but rather too late to enable me entirely to alter the sheets: and lest I should "perpetuate a provincial or inelegant pronunciation," a considerable proportion of the *errata* is devoted to the correction of these errors, according to the system laid down in Note 3, Appendix C.

In preparing an Introduction to the Sidath' Sangarawa, I proposed to lay before my readers, a comprehensive history of the Singhalese language, with select specimens from nearly the whole of its standard writers. But as I proceeded with the task, I found my difficulties neither few, nor, in many cases, surmountable. The great variety of Singhalese books, the paucity of information regarding their writers, the difficulty experienced in the collection of even the little known of them, and the absence of a library to which ready access may be had; added to the incessant excitement of a profession, whose claims upon my attention left me but little leisure, induced me to contract my original design; and to prepare for the press the comparatively few materials I already possessed. But if it should be permitted me hereafter, under Divine Providence, to revise these sheets, and to present the public with a second edition, I am not without hopes that I may not only effect considerable improvement in the translations, but also obtain larger and more valuable accessions to this history of Singhalese literature, which from the causes already alluded to, is far more brief than even the available materials would have enabled me to present the reader.

To the Singhalese scholar there is perhaps little in these pages calculated to excite interest. But to the European I hope they will prove both interesting and valuable. The specimens of poetry and prose, independently of their intrinsic merit as Oriental compositions, may present him with a picture of the manners of the Singhalese, and

exhibit the peculiarities of thought and feeling which actuate Eastern writers. They may also serve, under the judicious guidance of a teacher, as a Delectus for both beginners and advanced students; and will furnish appropriate subjects for different exercises in composition and translation.*

I am fully sensible that future researches into the Singhalese language—a department of literature which has not been to any extent explored by Europeans—will lead to the discovery of errors and imperfections in my humble labours. With reference to defects of style, perfect correctness perhaps cannot, and, I believe, ought not to be expected from me; I can, therefore, scarcely persuade myself to offer an apology. I may, however, remark, that if the investigations contained in the pages now presented to the public, be the means of awakening a spirit of inquiry in the minds of my countrymen;—of inviting the attention of the settler in Ceylon to the language of the Singhalese,—of prompting him to a critical study of, and a philosophic research into, the native literature,—and of giving him a stimulus to the study of a language, *little* understood, *less* cultivated, *much* neglected, and to *a great extent* slighted,—the writer's chief aim will have been attained.

It now only remains for me, in conclusion, to notice the assistance I have received during the progress of this work.

My especial thanks are due to the Government of Ceylon, and more particularly to the Hon'ble C. J. MacCarthy, Esq., Colonial Secretary, for the kindness and liberality with which I have been permitted the free use of their Press for the publication of this Grammar.

I cannot also omit to mention with thankfulness the name of Mr. J. Capper, the late indefatigable Secretary to the Ceylon Branch of the Royal Asiatic Society, but for whose kind suggestion and encouragement I should probably never have undertaken this work.

* See specimen of an exercise in Appendix C.

Besides tendering my sincere thanks to Mr. W. Skeen, the talented Government Printer, for the arduous task of revising these sheets for the Press, I beg to record my lasting obligations to Mr. A. M. Ferguson, for his kind assistance; and my acknowledgments to Mr. J. R. Blake, for whose valuable suggestions I am very greatly indebted.

J. A.